

THE HEADLIGHT

The Headlight is the
safety of the train.



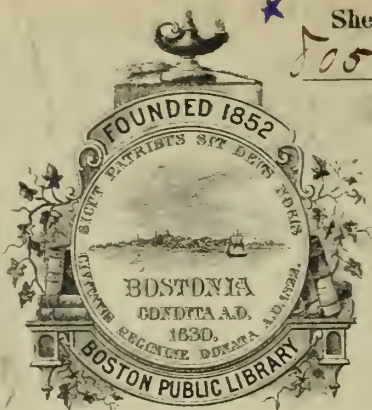
The School house is the
Headlight of the nation.

H.S. PERKINS BY AND C.A. WHITE.

BOSTON:
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T H E

HEADLIGHT:

A NEW AND ORIGINAL SINGING BOOK, FOR THE USE OF

JUVENILE CLASSES, PUBLIC SCHOOLS AND SEMINARIES,

CONTAINING A COMPLETE COURSE OF ELEMENTARY INSTRUCTION,

EXERCISES, RONDOS, DUETTS, TRIOS, QUARTETTES,

A large collection of Pieces for general use on various occasions, including the popular Operetta entitled

“Grandpa’s Birthday.”

H. S. (PERKINS,) BY
OF CHICAGO.

C. A. WHITE,
OF BOSTON.

BOSTON:

PUBLISHED BY WHITE, SMITH & Co.,
516 WASHINGTON STREET

Entered according to act of Congress, in the year 1830. by WHITE, SMITH & Co. in the office of the Librarian of Congress at Washington.
Revised & Enlarged.

x 8059.67

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PART I.

ELEMENTARY INSTRUCTION.

CHAPTER I.

Practice and Theory.

In presenting the subject of MUSICAL NOTATION in any of its departments, experience proves, and the philosophy of teaching clearly points out, that instruction by *example* should first be given to a pupil or to a class of pupils. In elementary instruction, *not* "Theory and Practice," but *Practice and Theory*; that is, never, as a rule, introduce signs and characters, as a symbol, or representative of something, until after that *something* has been produced.

If this method of teaching is kept in mind, and practiced, the necessity for some written character or sign will usually suggest itself to the mind of the pupil whose attention has been secured, by which means the power of concrete and concentrated thought will be assisted; the faculty of invention quickened; a lively, healthy interest awakened and kept alive. An active and vigorous exercise of the mind upon the subject under consideration is a very important point to gain.

The few principles under each head or chapter should be presented clearly; every definition *definite*, short, and to the point.

SINGING consists in a prescribed utterance of tone, combined with a clear and distinct enunciation and pronunciation of syllables and words, and in a consistent, intelligent rendering of the music, called *expression*.

Attention at the outset should be given to QUALITY OF TONE; to VOWEL ELEMENTS—dwelling upon the *radical* sound, and defining

each clearly; to CONSONANT ELEMENTS—giving out each one with a distinct utterance, forcibly and abruptly; also, to CORRECT PRONUNCIATION. Strange as it may seem, yet it is true, that the latter item is neglected in the higher grades of instruction as well as in Elementary work. It deserves the teacher's closest attention and criticism.

First work to be done.

At first, a written exercise is unnecessary. Oral instruction, by example, to commence with. A tone, at any convenient pitch, should first be produced, speaking LA, AH, or any monosyllable, and the class imitate. This method should be continued, step by step, until all the tones of the scale have been presented and learned, and can be sung by syllable, numbers, &c. It may not be well, however, to introduce the scale entire, the first lesson. The teacher's judgment must decide this. It will be found a very serviceable exercise, at the first lesson, to intone short, easy sentences; first, with a natural, speaking voice,—the pupils repeating, imitating as closely as possible; after which, with a singing voice, taking a tone of medium pitch. In the speaking and singing (intoning) exercise, vary the pitch.

In case some of the children find it difficult to imitate the teacher, ask some boy or girl, sitting near, having a good ear and a clear voice, to give the example. In nearly every instance the experiment will prove successful. Select short, easy sentences, like—

Birds of Spring

Dance and sing.

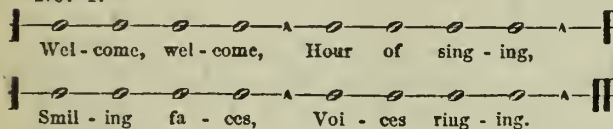
Every day, with cheerful voice,

Work and play, sing and rejoice. etc., etc., etc.

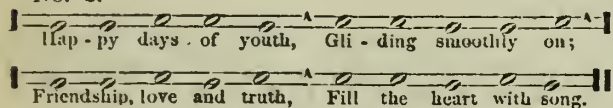
TO THE TEACHER. The first and constant object of the teacher should be to make the instruction plain, clear and progressive, also to lead the pupils along, step by step, until the difficulties have been overcome. The teacher who is under the necessity of following literally *any book*, will fail, or meet with indifferent success. Impress the mind of the pupil that it is not a difficult task to learn to read music. Demonstrate it. If successful in this particular the greatest obstruction has been removed, and you are in a fair way to accomplish your good purpose. Never tell a pupil, or child, "you have no talent for this, or that." One means which the writer has often tried and made very successful, even in the outset, or as soon as the scale has been well learned, is as follows: Let eight books, eight objects in the room, or eight figures or marks upon the black-board, be placed before the pupils, each object representing a tone of the scale, distinctly understood. The teacher then has in mind some old tune familiar to all, as "Greenville," "Boylston," "Dundee," &c., and requests the class to sing the tones represented by the objects to which he points, the teacher, of course, selecting that succession of tones in their order and duration which makes the tune that he desires to have sung. The pupils will readily discover that they have *sung a tune by note!* The words may also be applied. It will be a good exercise to repeat and ask the pupils to designate, upon which degree of the staff each tone should be represented, provided the staff, and its object, has been explained. Children should seldom sing as loud as they can, and never be allowed to *scream*. They should frequently sing very softly, and generally with no more than medium volume.

The eight following exercises are introduced to expedite the work of the primary class teacher having no black-board at hand. As a rule, however, it will be found just as practicable to introduce the five lines, composing the staff, at once. The teacher is expected to explain that the first note represents the tone ONE of the scale; that notes written higher or lower represent higher or lower tones, &c. The two bars (||) suggest the end of the exercise. Take breath only at the sign (Λ). First, sing by LA, or some other short syllable.

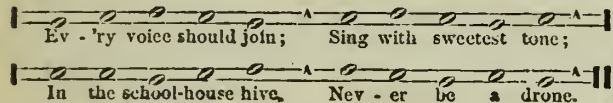
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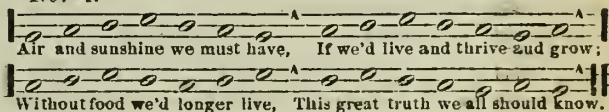
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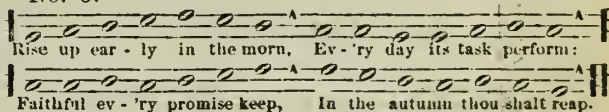
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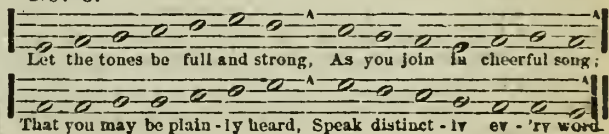
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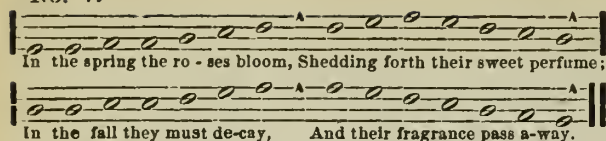
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No. 6.



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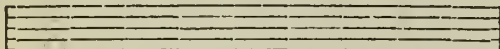


CHAPTER II.

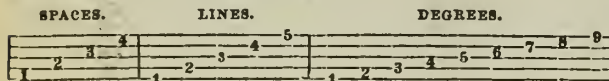
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STAFF AND NOTES.

The staff consists of five parallel lines and the four spaces between the lines, thus:



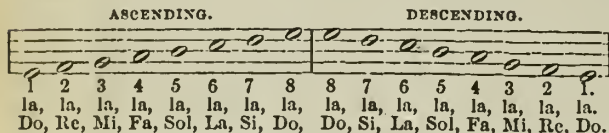
Each line and space is called a **DEGREE**, of which there are nine, and counted from the lowest upward.



NOTE. The following scale illustrations should be sung.

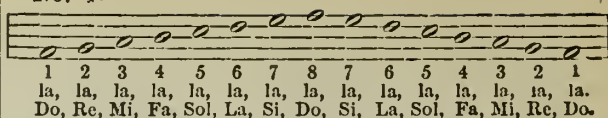
SCALE UPON THE STAFF.

No. 9.



The above exercise begins upon the first line. Eight degrees are required to represent the scale. Notes are written upon the staff, and represent tones.

No. 10

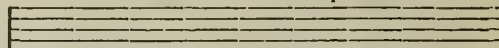


The above scale commences upon the first space.

Notes written upon lower degrees of the staff represent lower tones, and upon higher degrees, higher tones.

ADDED LINES AND SPACES.

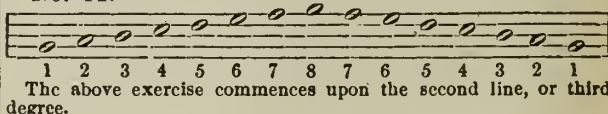
Second line above. Second space above.
First line above. First space above.



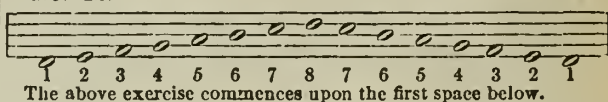
First line below. First space below.
Second line below. Second space below.

When it is necessary to use more than the nine degrees of the staff, lines or spaces may be used, either above or below the staff, as illustrated above.

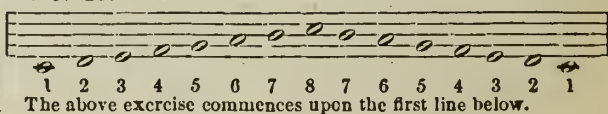
No. 11.



No. 12.



No. 13.



EXERCISES FOR PRACTICE.

No. 14. Commencing upon which degree?

Exercise No. 14 consists of two staves of musical notation. Each staff contains 16 notes, each with a solfège syllable and a finger number above it.

Staff 1:
 1 la do, 1 la do, 2 la re, 2 la re, 1 la do, 1 la do, 2 la re, 2 la re, 3 la mi, 3 la mi, 2 la re, 2 la re, 1 la do, 1 la do, 2 la re, 3 la mi, 2 la re.

Staff 2:
 1 la do, 2 la re, 3 la mi, 4 la fa, 4 la fa, 3 la mi, 3 la mi, 2 la re, 2 la re, 1 la do, 1 la do, 1 la do, 2 la re, 3 la mi, 2 la re, 1 la do.

No. 15. Commencing upon which degree.

Exercise No. 15 consists of two staves of musical notation. Each staff contains 16 notes, each with a solfège syllable and a finger number above it.

Staff 1:
 1 do, 1 do, 2 re, 2 re, 1 do, 1 do, 2 re, 2 re, 3 mi, 3 mi, 2 re, 2 re, 1 do, 1 do, 2 re, 2 re, 3 mi.

Staff 2:
 3 mi, 4 fa, 4 fa, 3 mi, 2 re, 1 do, 2 re, 3 mi, 4 fa, 5 sol, 5 sol, 5 sol, 4 fa, 3 mi, 2 re, 1 do.

No. 16. Commencing upon which degree?

Exercise No. 16 consists of two staves of musical notation. Each staff contains 16 notes, each with a solfège syllable and a finger number above it.

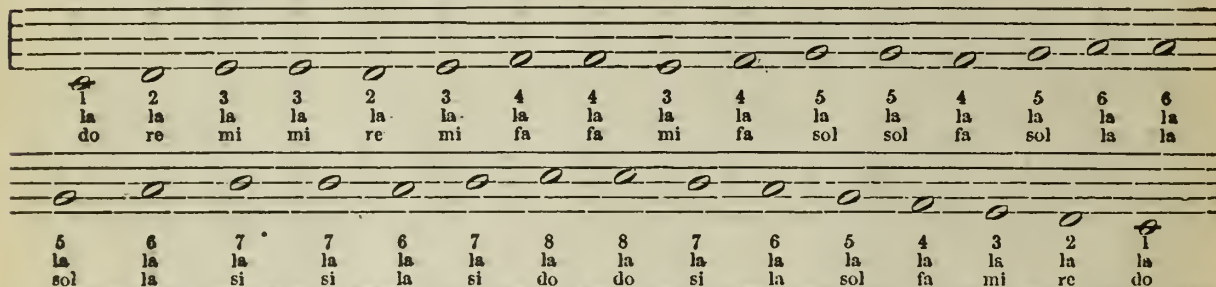
Staff 1:
 1 la, 2 la, 3 la, 2 la, 1 la, 2 la, 3 la, 4 la, 5 la, 4 la, 3 la, 2 la, 1 or 8 la, 7 la, 1 la, 2 la.

Staff 2:
 3 la, 4 la, 5 la, 6 la, 5 la, 4 la, 3 la, 2 la, 1 la, 7 la, 6 la, 5 la, 6 la, 7 la, 1 or 8 la, 1 or 8 la.

No. 17. Commencing where ?



No. 18. Commencing upon which degree ?



We may commence to write the scale or an exercise upon any degree of the staff, unless a sign is used to indicate otherwise, which will be understood after advancing further with the lessons.

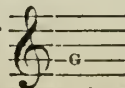
NOTE. Although the syllables which are commonly sung and associated with the tones of the scale usually accompany the exercises through the elementary course, yet it is advised to make but little use of them. To sing with LA, or some other monosyllable, is preferred, as surer progress will be made in reading by exercising the mind upon INTERVALS, rather than by associating the tone with some syllable.

CHAPTER III.

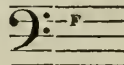
LETTERS, CLEFS, ABSOLUTE PITCH.

The first seven letters of the alphabet, A, B, C, D, E, F, G, are used in music. The character used to determine the (letter) name of each degree is called a Clef, viz:

The G, or Treble clef



and the F, or Bass clef.



The Tenor clef



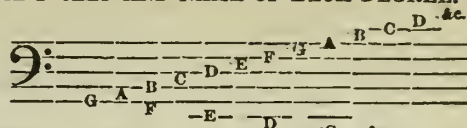
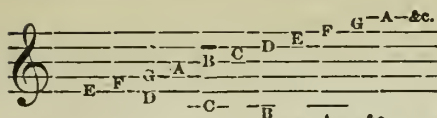
is also used.

NOTE. The Treble and Bass clefs are the two in common use. When the clef is used, each tone represented upon the staff has absolute or positive pitch; but when no clef is used, only relative pitch.

ELEMENTARY INSTRUCTION.

7

THE G CLEF AND NAME OF EACH DEGREE. THE F CLEF AND NAME OF EACH DEGREE.



NOTE. It will be observed that, in ascending, the letters occur in alphabetic order; and in descending, the inversion of that order.

No. 19. Commencing with which tone of the scale?

3	3	2	2	3	4	5	5	6	6	5	5	4	3	2
E	E	D	D	E	F	G	G	A	A	G	G	F	E	D
mi	mi	re	re	mi	fa	sol	sol	la	la	sol	sol	fa	mi	re
In	this	ex	er	cise	we	see	That	the	first	tone	be	gins	on	THREE;

2	3	3	4	4	5	5	6	6	6	6	4	3	2	1
D	E	E	F	F	G	G	A	A	G	G	F	E	D	C
re	mi	mi	fa	fa	sol	sol	la	la	sol	la	sol	fa	mi	re
It	mat	ters	not	which	tone	we	take,	If	we	look	sharp,	and	don't	mis
													take.	

No. 20. (8)

5	5	6	5	6	7	8	8	7	6	5	4	3	2	3
G	G	A	G	A	B	C	C	B	A	G	F	E	D	E
sol	sol	la	sol	la	si	do	do	si	la	sol	fa	mi	re	mi
Num	ber	nine	be	gins	on	FIVE,	And	ev	'ry	pu	pil	this	may	know,

2	3	4	5	5	6	7	8	8	7	6	5	4	3	2	1
D	E	F	G	G	A	B	C	C	B	A	G	F	E	D	C
re	mi	fa	sol	sol	la	si	do	do	si	la	sol	fa	mi	re	do
By	count	ing	from	the	start	ing	point,	Which	now	is	the	first	line	be	low

No. 21. Commencing where? Sing by syllable, letter, and la.

8 or 1.

Ev - 'ry day is rich with bless - ing, And the hour brings joy with singing,
8 or 1.

Cheers the path of toil and la - bor; Mu - sic ev - 'ry - where is ring - ing.

NOTE. It will be observed that the next tone above EIGHT is called TWO, and the next below one is SEVEN.

No. 22. Commencing upon which tone of the scale?

do do si la sol fa mi re mi fa sol la si la sol fa
la la la la la la la la la la la la la la la
Wel - come is the hour of sing - ing, Hap - py hearts and voi - ces ringing,

mi re do re mi fa sol la si la sol fa mi re re do
la la la la la la la la la la la la la la la
Blend - ing pleas - ure with our la - bor, This is joy in full - est meas - ure.

CHAPTER IV.

INTERVALS.

The difference in pitch between any two tones is called an interval.

The name *Second* is given to the interval between any two consecutive tones of the scale, as from 1 to 2; 2 to 3; 3 to 4, &c.

There are two kinds of Seconds in the Scale—large and small, as will be observed.




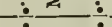
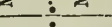
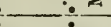



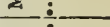


The large Second is called MAJOR (meaning *greater*), and the small Second, MINOR (meaning *less*).

ELEMENTARY INSTRUCTION.

THE SCALE AND INTERVALS ILLUSTRATED.

6	.	.	.	.	A minor second.	Do
7	.	.	.	.	A major second.	Si
8	.	.	.	.	A major second.	La
5	.	.	.	.	A major second.	Sol
4	.	.	.	.	A minor second.	Fa
3	.	.	.	.	A major second.	Mi
2	.	.	.	.	A major second.	Re
1	.	.	.	.	A major second.	Do

SCALE INTERVALS (SECONDS) REPRESENTED UPON THE STAFF.

															
1 C do	2 D re	3 E mi	4 F fa	5 G sol	6 A la	7 B si	8 C do	8 C do	7 B si	6 A la	5 G sol	4 F fa	3 E mi	2 D re	1 C do
..... Major Second .....	..... Major Second .....	..... Minor Second .....	..... Major Second .....	..... Major Second .....	..... Major Second .....	..... Minor Second .....	..... Minor Second .....	..... Major Second .....	..... Major Second .....	..... Major Second .....	..... Major Second .....	..... Minor Second .....	..... Major Second .....	..... Major Second .....	..... Major Second

EXERCISES FOR PRACTICE, CONTINUED.

NOTE. When the *Hold* () is used the tone may be prolonged.

No. 23. Commencing where? Which tone of the scale? What letter?

2 2 3 3 4 5 6 6 7 6 5 4 3 2 1
re So should we be up and do ing, Nev - er ling - er by the way.

No. 24. Commencing where? Which tone of the scale?

3 2 1 1 2 3 4 3 4 5 6 5 6 7 8
E mi Why should we do not all be hap - py, Ev - every day through - out the year,

8 7 6 5 4 3 3 2 3 4 5 5 6 7 8
C do When we have so ma - ny bless - ings, Not far off but ev - er near.

No. 25. Commencing upon which degree of the staff? Which tone of the scale?

1 1 1 1 1 1 1 1 1 1 1 1 1 1 2
With the light of ear - ly morn - ing, And the shade of dew - y eve ning, Ev - ry day We'll chant the praise Of Him who thus pro - longs our days

NOTE 1. The foregoing, as well as the following exercises should be sung by word, syllable, letter and number.

NOTE 2. It is customary to commence an exercise or tune upon ONE, THREE, FIVE, or EIGHT of the scale.

NOTE. When the voice passes over a greater interval than a *second* it is called *skipping*. For example, from 1 to 3, 2 to 4, 3 to 5, &c., is called a *third*.

No. 26. Introducing the skip of a third.

do re mi do mi do mi do re mi fa re fa re fa re mi fa

sol mi sol mi sol mi fa sol la fa la fa la fa sol la si sol

si sol si sol la si do la do la do do si la sol fa mi re do

No. 27.

do si la do la do la do si la sol si sol si sol si la sol fa la fa la fa la

sol fa mi sol mi sol mi sol fa mi re fa re fa re fa mi re do mi do mi mi re do

No. 28. Introducing the skip of a *fourth*, as from 1 to 4, 5 to 8, &c.

1 2 3 4 1 4 1 4 1 2 3 4 5 2 5 2 5 2 3 4 5 6 3 6

3 6 3 4 5 6 7 4 7 4 7 4 5 6 7 8 5 8 5 8 5 3 1

8 7 6 6 8 5 8 5 8 7 6 5 4 7 4 7 4 7 6 5 4 3 6 3

6 3 6 5 4 3 2 5 2 5 2 5 4 3 2 1 4 1 4 1 4 1 4 6 8

No. 29. Introducing the skip of a *fifth*, as from 1 to 5, 3 to 7, &c.

do re mi fa sol do sol do sol do re mi fa sol la re la

re la re mi fa sol la si mi si mi si mi fa sol la si

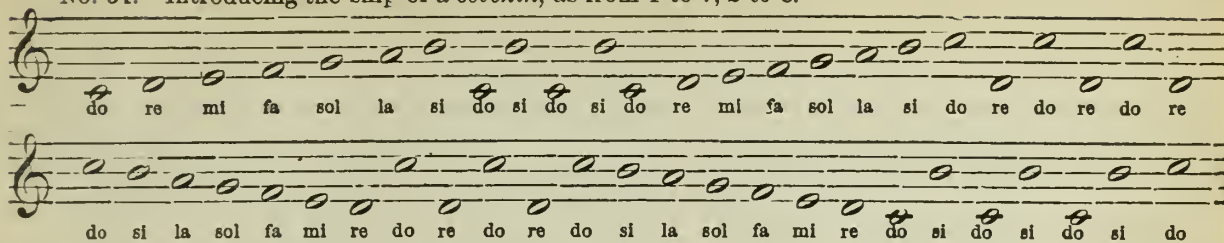
do fa do fa do fa do si la sol fa mi re do mi sol do

No. 30. Introducing the skip of a *sixth*, as from 1 to 6, 2 to 7, &c.

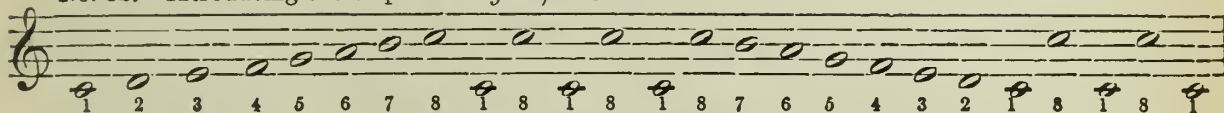
1 2 3 4 5 6 1 6 1 6 1 6 1 2 3 4 5 6 7 2 7 2 7 2 3 4

5 6 8 3 8 3 8 3 8 7 6 5 4 3 8 7 6 5 4 3 2 1 8 5 3 1

No. 31. Introducing the skip of a *seventh*, as from 1 to 7, 2 to 8.



No. 32. Introducing the skip of an *eighth*, or octave.















No. 33. Recapitulation. All of the scale intervals: 2d, 3d, 4th, 5th, 6th, 7th, and 8th.










CHAPTER V.

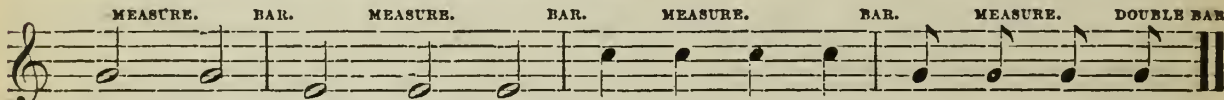
NOTES, RESTS AND MEASURES.

DIAGRAM OF NOTES AND RESTS.

The whole note is written thus:—.....		The whole rest is written thus:—.....	
The half note.....		The half rest.....	
The quarter note.....		The quarter rest.....	
The eighth note.....		The eighth rest.....	
The sixteenth note.....		The sixteenth rest.....	
The thirty-second note.....		The thirty-second rest.....	

Notes represent tones, and *rests* indicate silence; but they have no positive value, only relative. For example, a whole note () is equal in value to two half notes ( ) or four quarter notes (   ) &c.

Measures are indicated upon the staff by vertical lines, called bars.

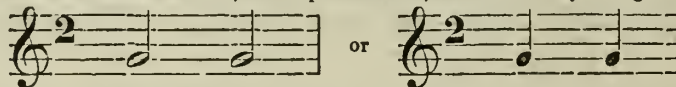


NOTE. A double bar is usually placed at the end of a piece of music, and a large bar at the end of a line.

ACCENT.

Measure is a rhythmical division of the music, and consequently indicates the accent.

The most simple kind of measure is called *double*, or two-part measure, and indicated by the figure $\frac{2}{2}$, thus.



When the figures are written like $\frac{2}{2}$ or $\frac{2}{4}$, &c., in the form of a fraction, the upper figure indicates the *kind of measure*, or into how many parts the measure is divided, and the lower figure indicates the kind of note to be used to fill the measure when as many are used as the upper figure suggests. The first part of the measure is accented, and the second part unaccented.

MEASURE AND ACCENT PRACTICALLY ILLUSTRATED.

No. 34.

2d	1st	2d	1st	2d	1st	2d	1st	2d	1st	2d	1st	2d	1st	2d	1st
Soft.	loud.	soft.	loud.	soft.	loud.	soft.	loud.	soft.	loud.	soft.	loud.	soft.	loud.	soft.	loud.

Oh! let the soul its- slum bers break,—A - rouse its sens - es, and a - wake.

No. 35. What kind of Notes?

1st	2d	1st	2d	1st	2d	1st	2d	1st	2d	1st	2d	1st	2d	1st	2d
Loud.	soft.	loud.	soft.	loud.	soft.	loud.	soft.	loud.	soft.	loud.	soft.	loud.	soft.	loud.	soft.

Oh! let the soul its slum - bers break,—A - rouse its sens - es, and a - wake.

NOTE 1. After singing Nos. 34 and 35, making the accent well marked, ask the pupils which of the two is better,—more pleasing or satisfactory to the ear.

NOTE 2. It will be observed that the accent of the music must conform to the accent or rhythm of the words.

The parts of the measure may be indicated by counting, or by motions of the hand, called *beating time*. In double measure there are two motions of the hand, or beats (down and up).

No. 36. What kind of measure? What kind of notes?

Spring has come with fresh'n - ing show - ers, Birds are sing - ing in the trees;

Hill and val - ley smile with flow - ers, Sweet - est per - fume fills the breeze.

No. 37.

Mu - sic, sweet mu - sic, thy praise we will sing, Plea - sure and hap - pi - ness

SKIP A THIRD.

to us doth bring; Shout, shout a - loud while we make ev' - ry thing Join in the

SKIP A THIRD. SKIP A FOURTH.

cho - rus, and ech o voic - es ring. Ring, ring, ring, Ech - o voic - es ring.

No. 38.

We all love one an - oth - er, In our pleas ant

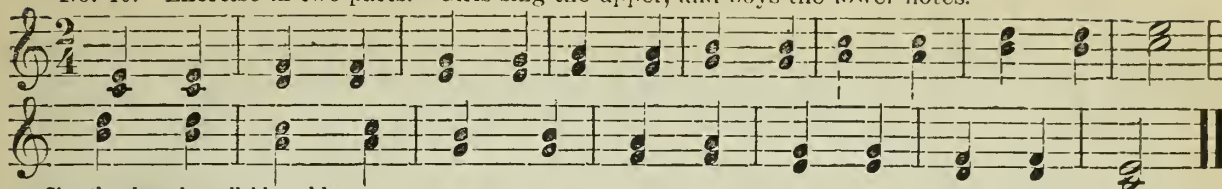
school; We'll strive to make each hap - py, 'Tis the "Gold - en Rule."

No. 39. What kind of rests?

SKIP A FOURTH. SKIP.

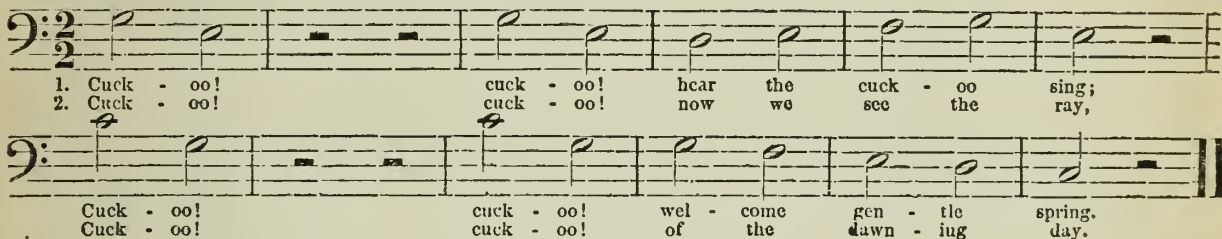
Come, come, come, sing and rest; Hark! Hark! Hark! this is for the best.

No. 40. Exercise in two parts. Girls sing the upper, and boys the lower notes.



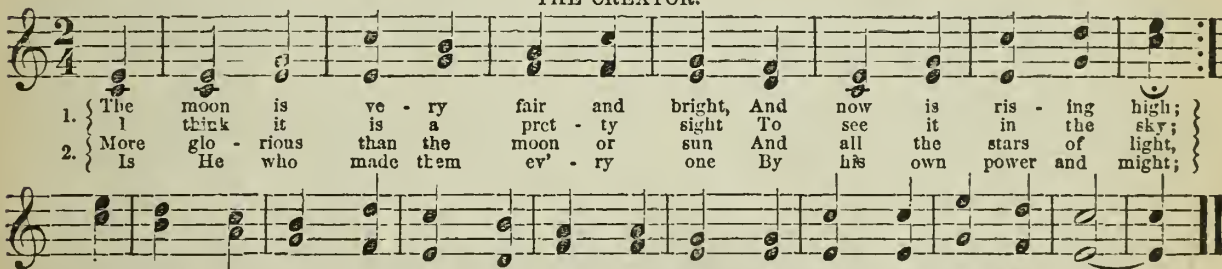
Sing the above by syllable and la.

No. 41. Which clef is used? What kind of rests?



No. 42. Observe the hold. Explain the tie (—).

THE CREATOR.



1. It shone up - on me while I lay, And seemed al - most as bright as day.
2. And when we end our mor - tal race, The pure in heart shall see his face.

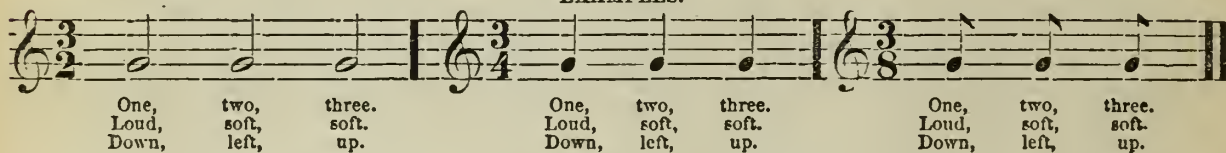
NOTE.—Dots across the staff, as in the above exercise, always mean repeat.

No. 43.

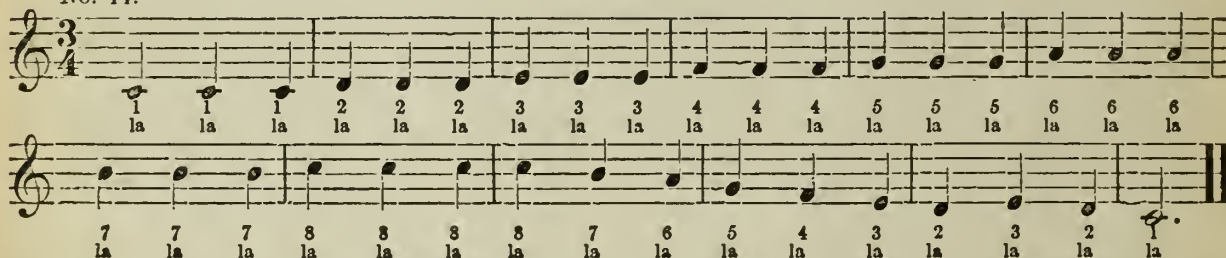


TRIPLE MEASURE has three parts. The first part is accented.

EXAMPLES.



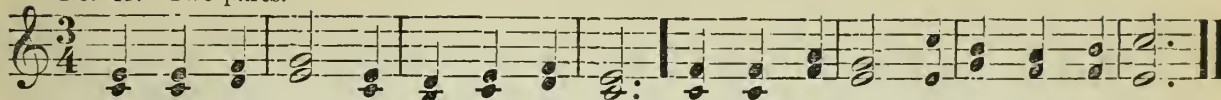
No. 44.



A dot after a note, thus (♩.), or thus (♪.), or thus (♭.), adds one half to the value of the note. If two dots follow the note, thus (♩..), the second dot adds half as much as the first. Dots also have the same effect when placed after a rest.

OVER HILL AND VALLEY.

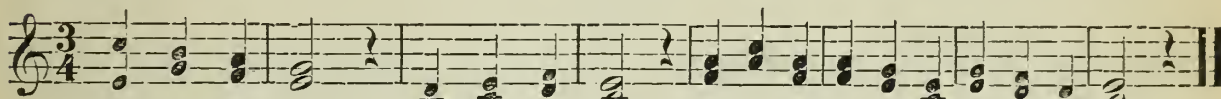
No. 45. Two parts.



1. O'er hill and val - ley, Riv - er and sea, Now comes the day - king, Rul - ing the day.
2. Wake! wake! ye sleep - ers, Rise with the sun, Work while the day lasts, Night soon will come.

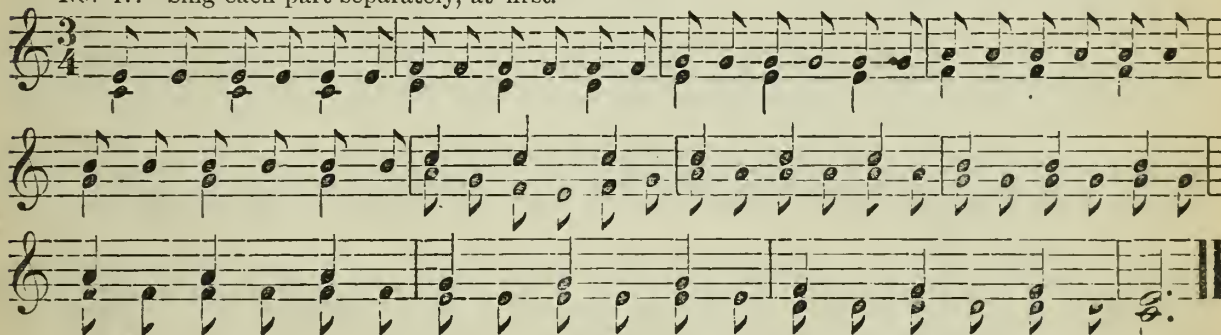
No. 46.

EVENING.



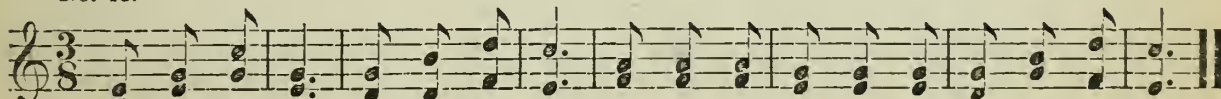
Wel - come, sweet rest! Day's work is done; Gent - ly and joy - ful - ly Thou dost re - turn.

No. 47. Sing each part separately, at first.



No. 48.

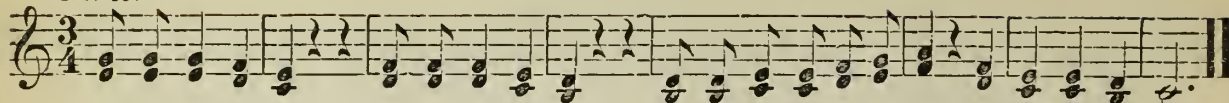
THE SEA.



O - ver the sea, Hap - py and free, Join in our song As we're bounding a - long.

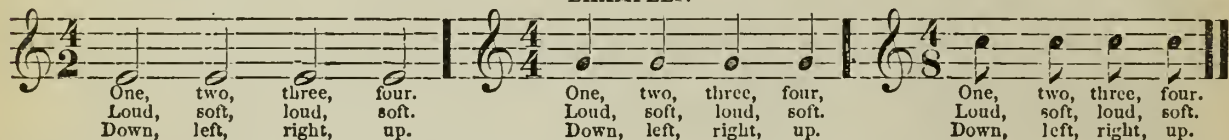
DAY IS GONE.

No. 49.

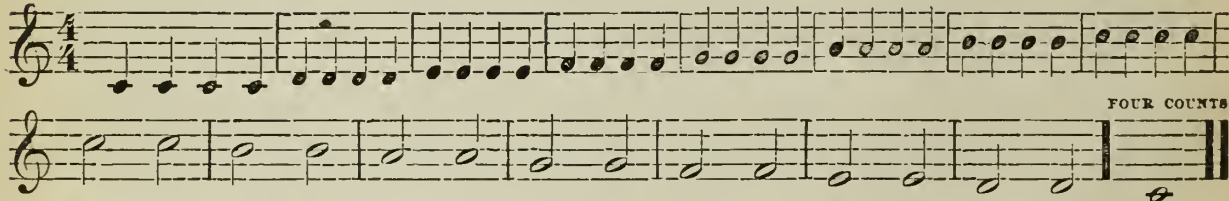


Now the day is gone, And the night is come; When the day of life is flown, May heaven be our home.
 QUADRUPLE MEASURE has four parts, indicated by the figure 4. The first and third parts are accented. The motions in beating time are down, left, right, up.

EXAMPLES.



No. 50.



FOUR COUNTS

No. 51. Two parts.



ELEMENTARY INSTRUCTION.

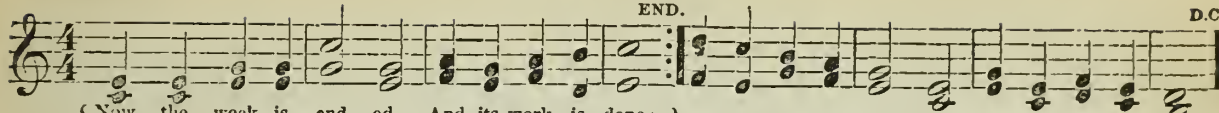
21

No. 52.

SATURDAY EVENING.

END.

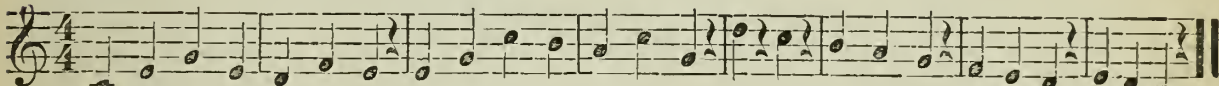
D.C.



{ Now the week is end - ed, And its work is done; }
 { All is still and peaceful As the setting sun; } Earthly joys de - part - ing, Leave the tranquil soul,
 D.C. Tho'ts of God and heav - en, Ev' - ry heart con - trol.

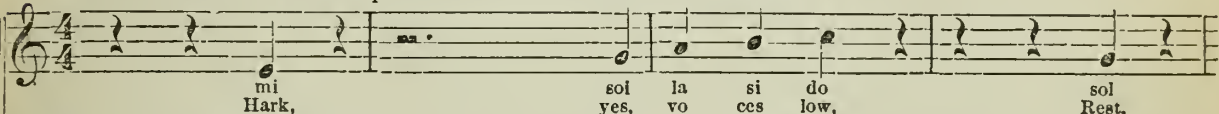
DA CAPO, or D.C., means repeat to the beginning.

No. 53.



do mi sol mi re fa mi mi sol do si la do sol re do si la sol fa mi re mi re do
 la

No. 54. Exercise written upon two staves. What kind of rests?



mi
Hark,

sol yes, la vo ces do low,

sol
Rest,

do
Hark!

mi fa sol
vo - ces low,

do
Rest,

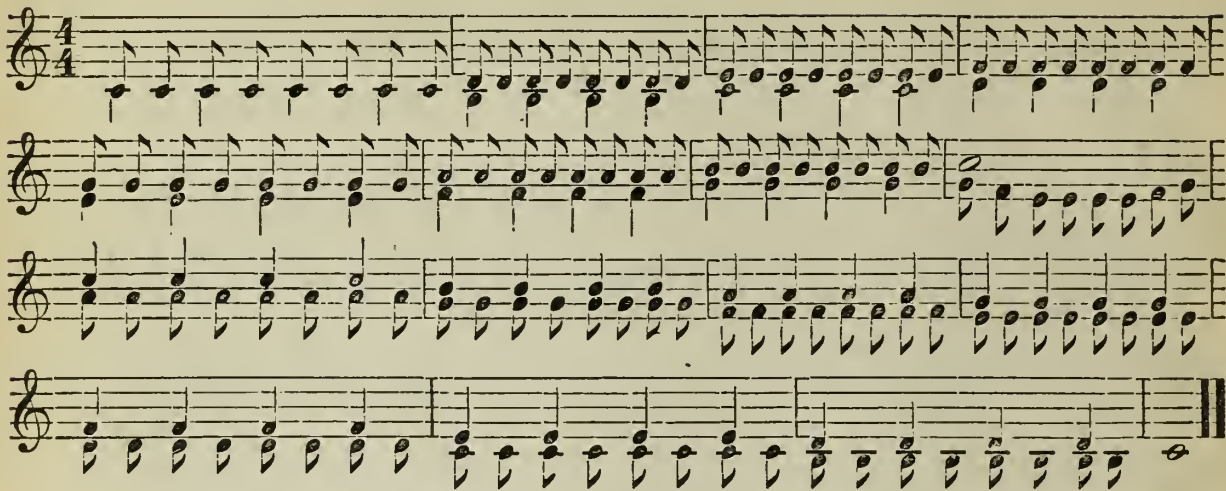
la sol mi fa
be sure and slow,

mi la sol do si re do
All to - geth - er now we go.

do sol la
sure and slow.

do fa mi la sol fa mi
All to - geth - er now we go.

No. 55. What kind of notes? Sing by syllable, and la.



No. 56. Commencing upon which part of the measure?

1. How pret - ty are the blos - soms That in the val - ley
 2. There is a tran - sient beau - ty, Which quick - ly fades a -

smiled;
 way:





But yet their charms are fad - ing, - They on - ly stay a - while.
 The soul shall live here - af - ter, When all things pass a way.

No. 57.

JUNE.

Thou art ev - er blest, fair June! All things chant a joy - ous tune;

Po - ets hymn thee rap - turous lays, Wood - land voi - ces sing thy praise.

Sometimes three notes are sung in the time of two of the same kind. When this change is made in the value of notes, they are called **TRIPLETS**, and the figure 3 is usually placed over or under them; thus:  are equal to ;  are equal to  &c.

No. 58.

EXERCISE CONTAINING TRIPLETS.

la la la la la la la la la la la la la la la la la la la

la la la la la la la la la la la la la la la la la la la

CHAPTER VI.

EXPRESSION.

The following words or their abbreviations, and signs, indicate different degrees of force. **PIANISSIMO**, or *pp*, very soft. **PIANO**, or *p*, soft. **MEZZO PIANO**, or *mp*, middling soft. **MEZZO**, or *m*, medium. **MEZZO FORTE**, or *mf*, middling loud. **FORTE**, or *f*, loud. **FORTISSIMO**, or *ff*, very loud. **CRESCENDO**, or *cres.*, or \lessgtr , increase gradually. **DIMINUENDO**, or *dim.*, or \gtrless , decrease gradually. **SWELL**, \langle , increase and diminish. **SPORZANDO**, or *sfz.*—**FORZANDO**, or *fz.*, or $>$. or \wedge , very strong accent, and suddenly diminish. **DOLCE** signifies soft and sweet.

TIME is indicated by such words as **LENTO** (slow); **MODERATO** (moderate); **ALLEGRO** (fast), &c.

No. 59.

p *m* *mf* *f*

ff *f* *m* *p*

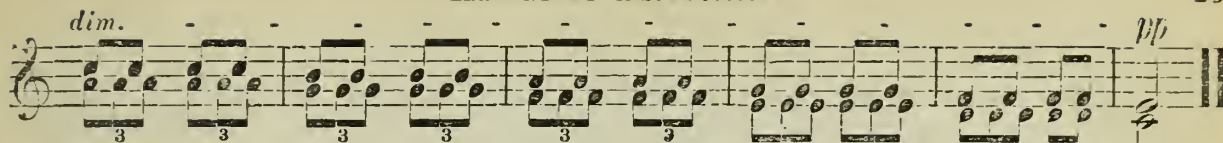
Dol - ce, soft - ly, sweet - ly sing; Mez - zo, loud - er swell the song; Mez - zo Forte, Louder now; Double Forte, very strong.

Still con - tin - ue ve - ry loud, Till by signs it softer grows; Then diminish with great care, Till we reach a soft repose.

No. 60. One division of the class may sing the upper notes, and the other the lower, in the following exercise.

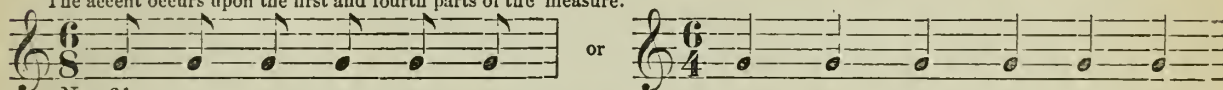
pp *cres.*

cres. *ff* *dim.*

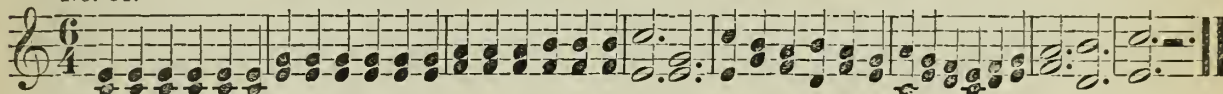


SEXTUPLE MEASURE has six parts, indicated by the figure **6**. The different varieties under this head are represented thus:

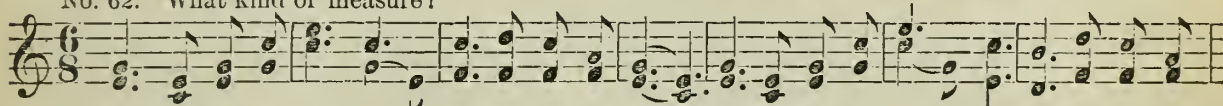
The accent occurs upon the first and fourth parts of the measure.



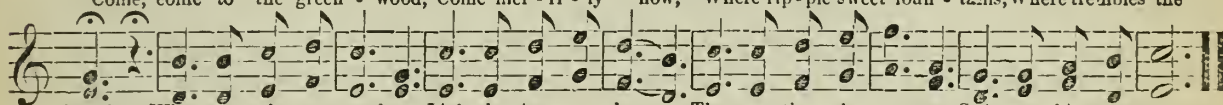
No. 61.



No. 62. What kind of measure?



Come, come to the green - wood, Come mer - ri - ly 'now, Where rip - ple sweet foun - tains, Where trembles the



bough; When pass-eth young zeph-yr, Light dancing a - long, There rus-tles the ar - pen, Solt to his sweet song.

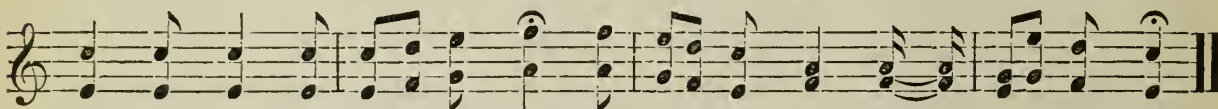
No. 63.



No. 64.



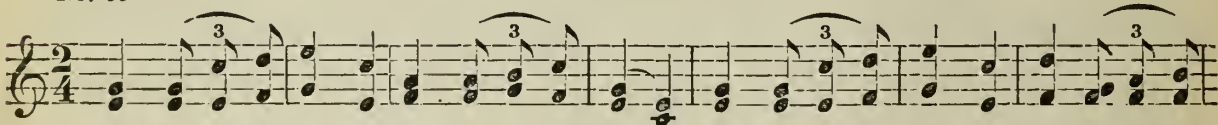
1. Far o - ver the east - ern hills of life, A strain floats from the great unknown; It
 2. Then soft - ly the ech - oes fold a - way, While words and mu - sic fade a - gain, To



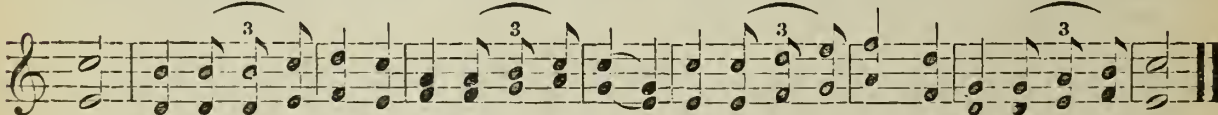
fills the heart with sweet de - light, Which ech - oes back the joy - ful tone.
 join the hap - py host a - far, In waves of sound o'er the bound-less plain

GOOD MORNING.

No. 65



la
 Good morning, good morning, Now hap - py are we; Night shades have de - part - ed; Now joy - ous and

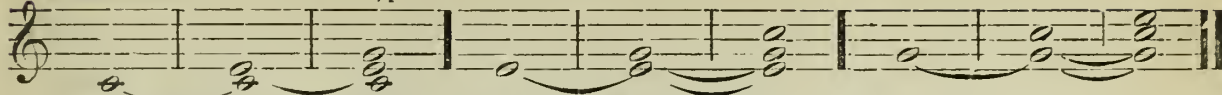


la
 free; Join sweet-ly in sing-ing, With voic-es so clear, Let noth-ing dis-cord-ant Be practiced while here.

An elementary class should take the pitch independent of the teacher. With sufficient practice they will acquire the ability of commencing upon middle C, and from that they can find any other pitch, having learned the intervals, the scale and letters. If due attention is paid to this subject, pupils will readily understand transposition, and find the pitch of one in any key, from the pitch of middle C. Practice the following:

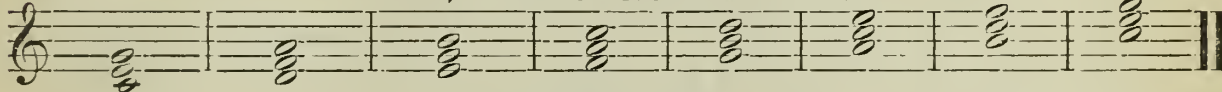
EXERCISE IN CHORDS.

A chord consists of two or more tones, performed at the same time.



A Triad, or chord of three tones, is composed of the intervals of a *third* and *fifth*.

TRIADS, OR COMMON CHORDS OF THE MAJOR SCALE.

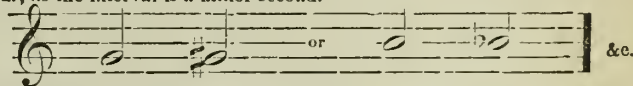


CHAPTER VII.

CHROMATIC SCALE.

Between those tones of the scale which form the interval of a major second, an intermediate tone may be introduced, as between 1 and 2, 5 and 6, &c. Between 3 and 4, or 7 and 8, no tone will occur, as the interval is a minor second.

A *Chromatic Interval* implies the difference in pitch of two tones represented upon the same degree of the staff, thus:—

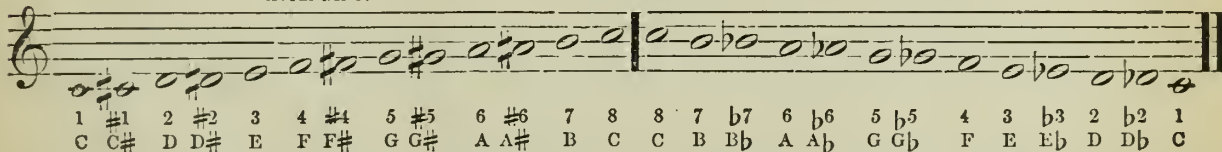


As there are no more degrees of the staff than have already been used, the intermediate tones must be represented by signs called a **SHARP (#)**, **FLAT (b)**, or **NATURAL (♮)**. It will be observed that there are thirteen tones in the chromatic scale, and named **ONE, SHARP ONE, TWO, SHARP TWO, &c.**, ascending; and **EIGHT, SEVEN, FLAT SEVEN, &c.**, descending.

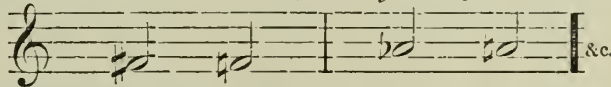
CHROMATIC SCALE. NAMES AND LETTERS.

ASCENDING.

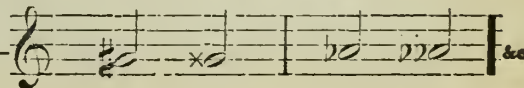
DESCENDING.



The **NATURAL** cancels the effect of the sharp or flat, thus:—



The **DOUBLE SHARP (X)** is used to indicate the next available tone higher than a **SINGLE SHARP** upon the same degree of the staff; and the **DOUBLE FLAT (bb)** suggests the next tone lower than a **SINGLE FLAT**, thus:—



NOTE. In the following exercise the teacher may sing two measures (excepting at E and F and B and C), and the pupils repeat, making use of the NAMES, LA, and SYLLABLES, at pleasure.

No. 66.

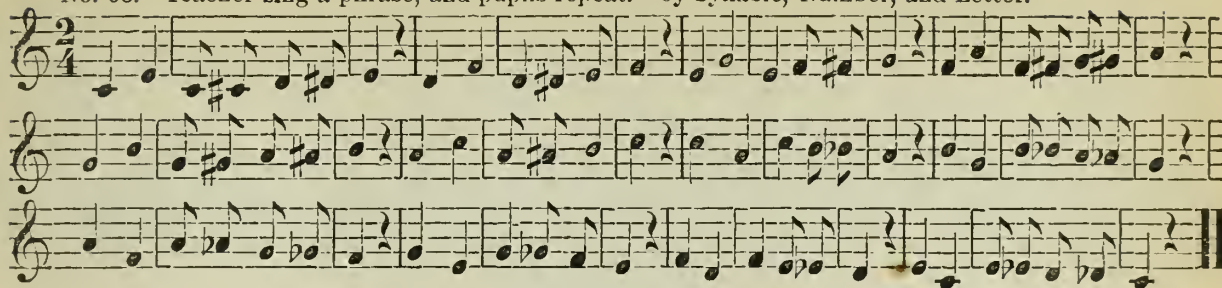


As a rule, the sharp or flat occurring incidentally has no effect out of the measure in which it is found. Its effect may continue through other measures if no note intervenes upon some other degree.

No. 67.



No. 68. Teacher sing a phrase, and pupils repeat:—by Syllable, Number, and Letter.



CHAPTER VIII.

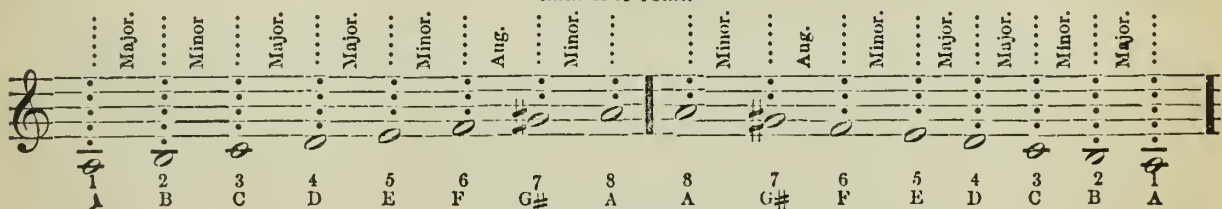
THE MINOR SCALE.

Two scales, the major and chromatic, have already been explained. One more remains to be explained, called the MINOR SCALE. This differs from the others in respect to the intervals.

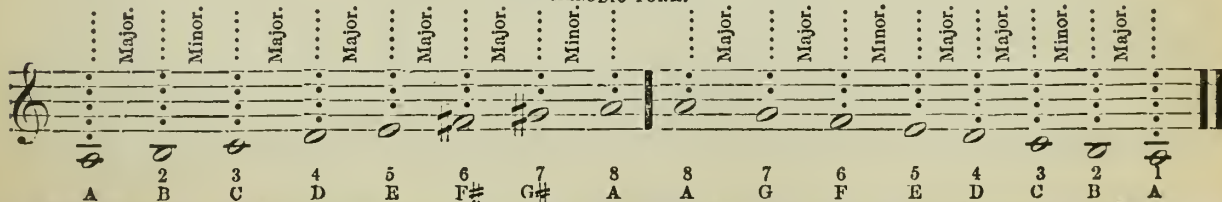
There are two forms, called HARMONIC and MELODIC, as illustrated below. Six (la) of the major is taken for one of the minor; it is then called the RELATIVE MINOR (related to).

EXAMPLES.

HARMONIC FORM.



MELODIC FORM.



In the harmonic form the minor seconds occur between 2 and 3, 5 and 6, 7 and 8; in the melodic, between 2 and 3, 7 and 8.

No. 69. Key of A minor.

NIGHT WINDS.

The wea - ry night winds are bum - ming low, Their pen - sive me - lo - di - ous strain; They
mourn ful - ly sigh and plain - tive - ly blow, A mi - nor and soft, sad re - frain.

CHAPTER IX.

TRANSPOSITION.

When any other letter than C for the MAJOR and A for the MINOR SCALE is taken for ONE, the Scale is said to be TRANSPOSED. Hence, to transpose the scale is to change its position upon the staff—place it higher or lower. The scale may be written in any key, or any letter taken for one.

The order of intervals (seconds), as heretofore learned—viz: Minor between 3 and 4, and 7 and 8 (Major scale) must, of course, be preserved; and as the Minor seconds occur between the tones (or degrees) E and F, and B and C, it will be found necessary to make use of SHARPS or FLATS to effect this agreement with the letters when the scale is transposed; in other words, make use of some of the intermediate tones which are found in the Chromatic scale.

The first transposition is to take G (which is a fifth above C), as One.

ILLUSTRATION.

KEY OF C MAJOR. KEY OF G MAJOR.

1 do 2 re 3 mi 4 fa 5 sol 6 la 7 si 8 do 1 do 2 re 3 mi 4 fa 5 sol 6 la 7 si 8 do

It will be observed that in the above example the tone F sharp is used instead of the tone F. This is because the SECOND from F to G is MAJOR, and to make it MINOR, as from 7 to 8 (as it must always be), F# is substituted.

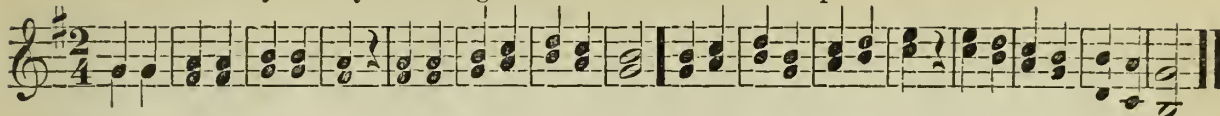
In each succeeding transposition, by sharps, an additional sharp will be required for 7 of the scale, for the reason above stated.

The number of sharps or flats used are placed at the beginning of a piece of music, immediately after the Clefs, and are called the SIGNATURE (sign of the key).

KEY OF G MAJOR AND (RELATIVE) E MINOR. SIGNATURE ONE #.

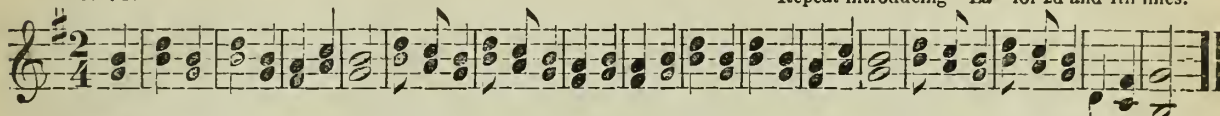
1 G 2 A 3 B 4 C 5 D 6 E 7 F# 8 G 1 E 2 F# 3 G 4 A 5 B 6 C 7 D# 8 E

No. 70. What key? Why? The signature? What letter is sharpened?



No. 71.

Repeat introducing "La" for 2d and 4th lines.

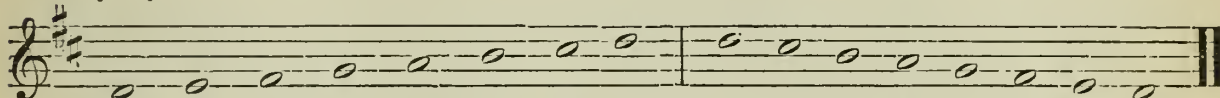


Our boat is bounding o'er the sea, Pull away, pull away, boatmen row; We'll shout with merry song and glee, rock away, rock away, now we go.

KEY OF D MAJOR

SIGNATURE TWO SHARPS.

Why key of D?

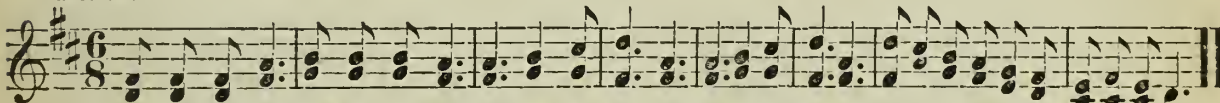


1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
D	E	F#	G	A	B	C#	D	D	C#	B	A	G	F#	E	D
do	re	mi	fa	sol	la	si	do	do	si	la	sol	fa	mi	re	do



BEAUTIFUL SNOW

No. 72.



Beau - ti - ful snow! Beau - ti - ful snow! Fall - ing so light - ly, Daily and nightly, Children delight in the beau - ti - ful snow.

KEY OF A MAJOR.

SIGNATURE THREE SHARPS, F#, C# AND G#.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
 A B C# D E F# G# A A G# F# E D C# B A
 do re mi fa sol la si do do si la sol fa mi re do

No. 73.

EXCELSIOR.

No. 74. What kind of measure? Name letters sharped in the signature.

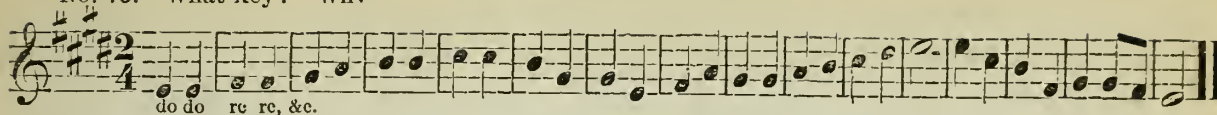
1. Put out thy tal - lents to their use - Lay noth - ing by to rust;
 2. So live in faith and no - ble deed, Till earth re - turns to earth,-
 Give vul - gar ig - no - rance thy scorn, And in - no - cence thy trust.
 So live that men shall mark the time Gave such a fair tal birth.

KEY OF E MAJOR AND (RELATIVE) C# MINOR. SIGNATURE FOUR SHARPS.

What letters are sharped?

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
 E F# G# A B C# D# E C# D# E F# G# A B# C#
 do re mi fa sol la si do la si do re mi fa si la

No. 75. What key? Whv?

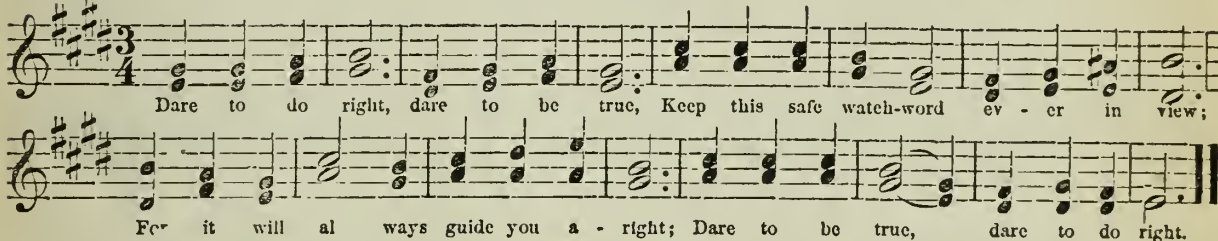


No. 76. DA CAPO, or D.C., signifies return to the beginning. FINE signifies the end. DAL SEGNO or D. S., signifies repeat to the sign (♯).



No. 77.

DARE TO DO RIGHT.



CHAPTER X.

First transposition of the scale by fourths; that is, F is taken as one, which is a fourth above C.

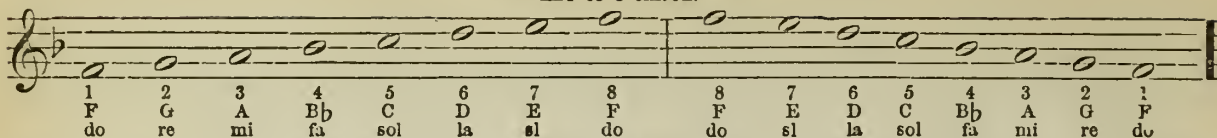


By examining the seconds in the above diagram, taking F as a starting point, or as one, it will be readily understood why it is necessary to substitute B \flat for B, viz.: the second between 3 and 4 must be minor, while from A to B is major.

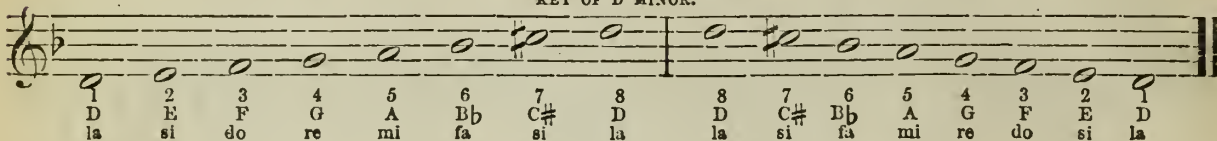
In every succeeding transposition by the use of flats, one additional flat will be required, for the reasons stated above.

ELEMENTARY INSTRUCTION.

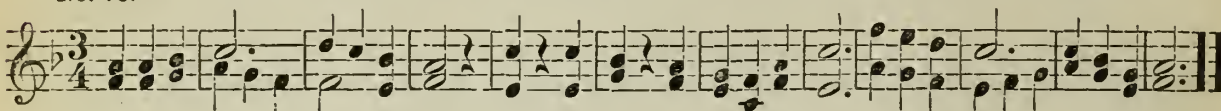
KEY OF F MAJOR.



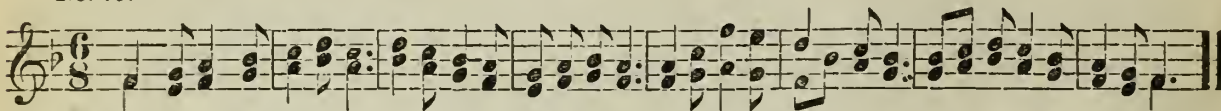
KEY OF D MINOR.



No. 78.

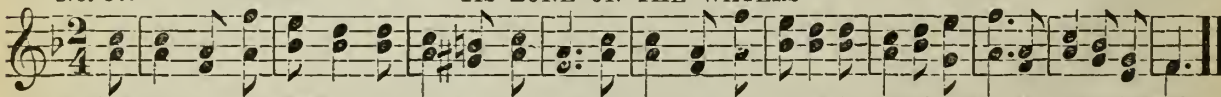


No. 79.

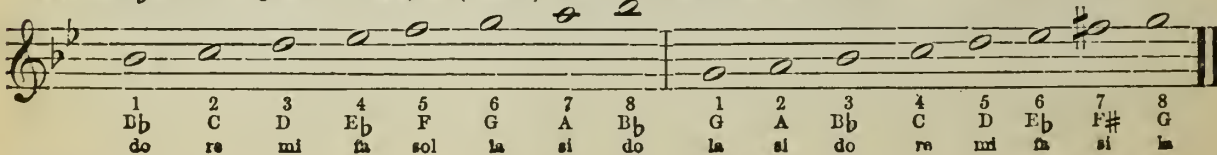


No. 80.

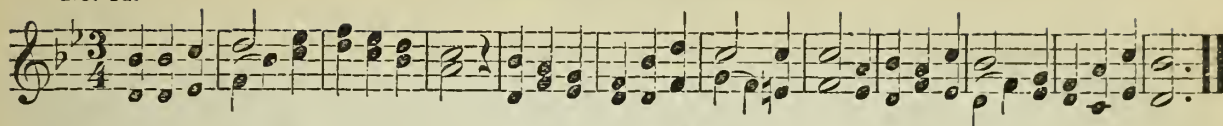
'TIS LONE ON THE WATERS



'Tis lone on the waters, When eve's mournful bell, Sends forth to the sunset A note of farewell, A note of farewell.
KEY OF B \flat MAJOR. Signature two flats, and (relative) G MINOR. Which letters are flatted?



No. 81.



No. 82.

SING US A SONG.

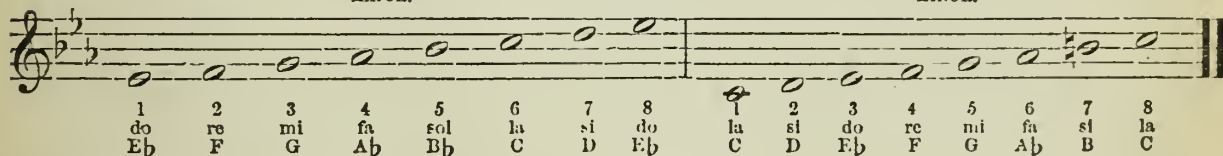


1. Sing us a song sweet and low, Sing of the bright scenes of yore; Sing of the days long ago; Scenes which return never more.
2. Sing the sweet songs old and dear; Sing of the time we were young; Sing of the hill, brook and vale, Where we oft wandered among.
3. Let their sweet chiming now fill Every fond soul with delight; Pouring their life-giving thrill, Into each heart here to-night.

KEY OF Eb MAJOR. Signature three flats (Bb, Eb, Ab), and (relative) C MINOR. Which letters are flatted?

MAJOR.

MINOR.



No. 83. The kind of Measure? Time?

Allegro moderato.



ELEMENTARY INSTRUCTION.

MORNING.

No. 84. The signature? The kind of measure? Time?

Allegro.

Allegro.

The image shows a musical score for a song titled 'The Storm'. It is written in 6/8 time and features a treble clef with a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written in three lines, corresponding to the musical phrases. The first line of lyrics is '1. How bright this glo - rious morn - ing; The storm has passed a - way; The', the second line is '2. And tune - ful birds are sing - ing The first glad notes of spring; Their', and the third line is '3. Wake thou, and join the echo - rus, Oh, soul with clouds o'er - cast; While'. The second system of the score continues the melody with the lyrics 'sun - light is a - dorn - ing, These hills and moun - tains gray.', 'vic - es sweet - ly ring - ing, 'Tis hap - pi - ness they sing.', and 'glo - ry spreads be - fore us, For get the gloom - y past.'.

1. How bright this glo - rious morn - ing; The storm has passed a - way; The
2. And tune - ful birds are sing - ing The first glad notes of spring; Their
3. Wake thou, and join the echo - rus, Oh, soul with clouds o'er - cast; While

sun - light is a - dorn - ing, These hills and moun - tains gray.
vic - es sweet - ly ring - ing, 'Tis hap - pi - ness they sing.
glo - ry spreads be - fore us, For get the gloom - y past.

KEY OF A \flat MAJOR. Signature four flats (B \flat , E \flat , A \flat , D \flat), and (relative) F MINOR.

1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Ab Bb C Db Eb F G Ab F la G si Ab Bb C Db E F

do re mi fa sol la si do la si do re mi fa si la

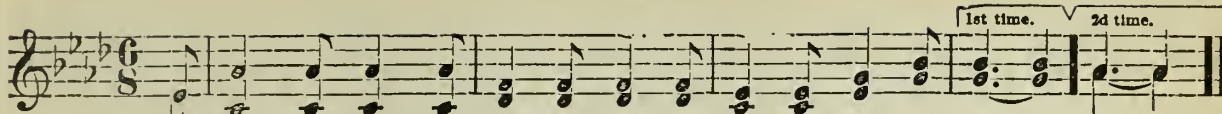
No. 85. STACCATO NOTES marked (' ' ') must be sung very short.

The piano accompaniment is written on a single staff in 3/4 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody features a series of eighth and sixteenth notes, often grouped in triplets. There are several trills indicated by a 'tr' symbol. The piece concludes with a double bar line.

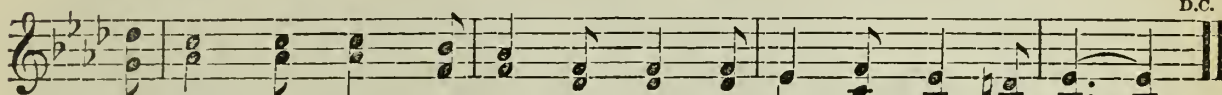
No. 87.

TRUTH.

FINE.



1. To act the truth and speak the truth, How - ev - er rough the way,
 D.C. This is the sum of les - sons good, From youth to manhood's day.
 2. We can - not reach the mountain top, And leave the clouds be - low,
 D.C. And ev - er on the up - ward way Our earn - est thoughts be - - - - stow.



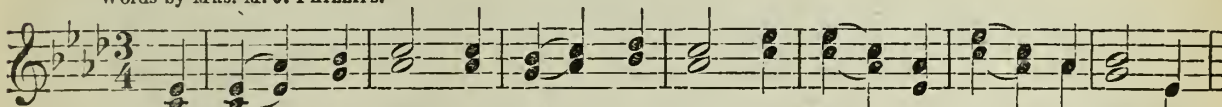
D.C.

To love the truth, live for the truth, And for the truth, to pray;
 Un - less with firm and care - ful step, Up crag - gy steeps we go;

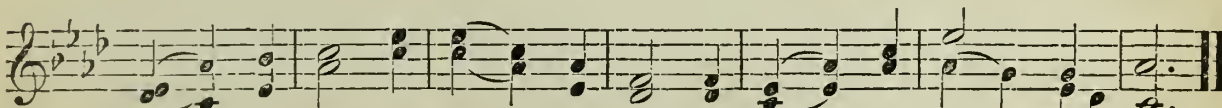
No. 88.

THE SMILE.

Words by Mrs. M. J. PHILLIPS.



1. Oh give to all the pleas - ant smile, The smile of light and love; It
 2. It sheds a lus - tre far and wide; It chas - es gloom a - way; And
 3. Then give to all the cheer - ful smile, It costs the giv - er nought; Be-



throws a bright - ness all a - round, Like sun - beams from a - bove.
 droop - ing spir - its spring to life, Be - neath its gen - tal ray.
 sides 'twill save a thou - sand pangs, That might be dear - ly bought

No. 89. *Allegro.*

ROUND. Bim, Bome, Bell.

The bell doth toll, its ech-oes roll, I know the sound full well; I love its ringing, for it
calls to sing-lug, With its bim, bim, bim, bome bell, Bim, bim, bim, bome, bell.

No. 90. *Cheerfully.*

ROUND. Morning Bells. In three parts.

P.

Morn - ing bells, morn - ing bells, I love to hear, Ring - ing so cheer - i - ly,
ring - ing so loud and clear; Bome, bome, bome, bome, bim, bome, bell.

No. 91.

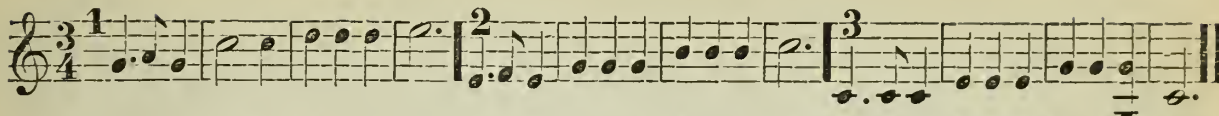
THE CUCKOO. Round in four parts.

*

May no sor - row fill thy breast, Cuck - oo, Cuck - oo, bird of fame;
May thy sleep be sweet - est rest, Cuck - oo, Cuck oo, love - ly name.

No. 92.

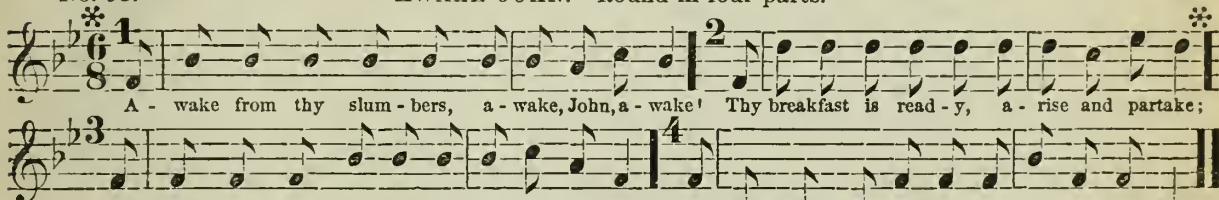
EARLY TO BED. Round, in three parts.



Early to bed, and early to rise, Makes a man healthy and wealthy and wise; Yes, very healthy, and wealthy and wise.

No. 93.

AWAKE JOHN. Round in four parts.

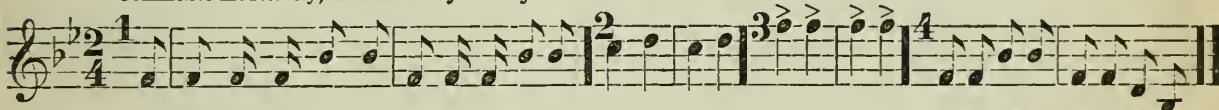


A - wake from thy slum - bers, a - wake, John, a - wake! Thy breakfast is read - y, a - rise and partake;

The School bell is ring - ing, quick, haste you must make, Or you will be tar - dy, a - wake, John, a - wake!

No. 94.

CHICAGO'S A BURNING. Round in four parts.

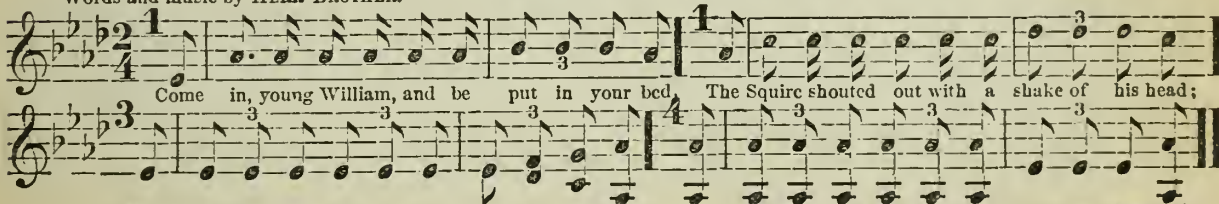
Commence moderately, then increase *furiously*.

Chi - ca - go's a burn - ing! Boston's a burning! Look out! look out! Fire! fire! fire! fire! Cast on water, cast on water.

No. 95.

YOUNG WILLIAM'S SERENADE. Round in four parts.

Words and music by HERR BROTHER.



Come in, young William, and be put in your bed, The Squire shouted out with a shake of his head;

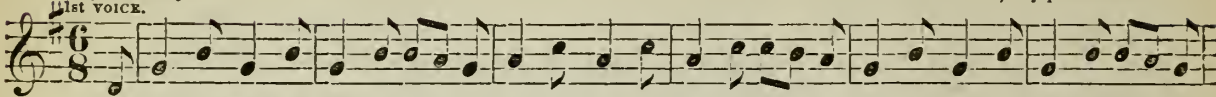
Your love song to Ma - ry would craze the old Ned, O Wil - liam, come in and be put in your bed.

No. 96.

THE HUNTER'S CHORUS. Round in three parts.

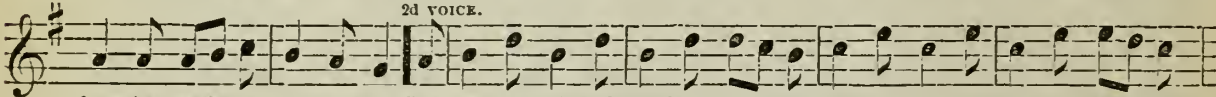
Quite Lively. From "School Bell," by permission.

1st VOICE.



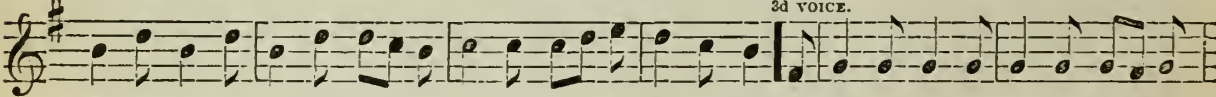
The hun - ter winds his bu - gle horn, To horse! to horse! Hol-lo! hol-lo! The fie - ry cours-er snuffs the morn, And

2d VOICE.

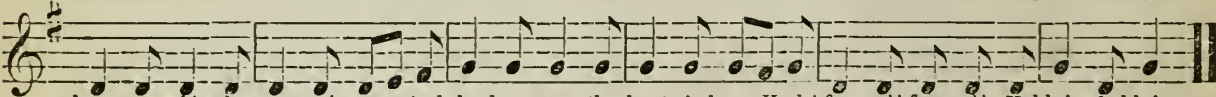


thronging serfs the lord pursue; The ea - ger pack, with couples freed, Dash'd thro' the brook, the brier, the brake, While

3d VOICE.



answering hounds, and horn and steeds, The mountain ech - oes startling wake. Up springs from yonder tangled thorn, A

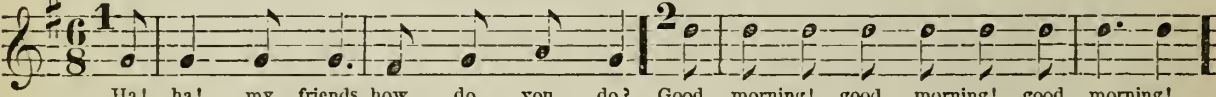


deer, more white than mountain snow, And loud-er rang the hunter's horn, Hark! forward! forward! Hol-lo! hol-lo!

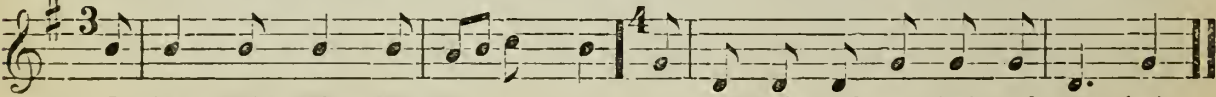
No. 97.

GOOD MORNING. Round in four parts.

P.



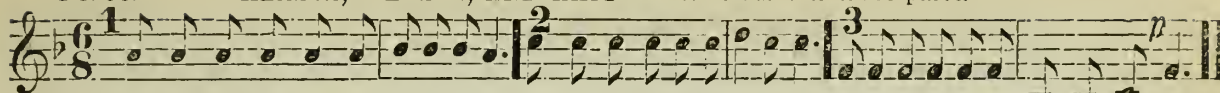
Ha! ha! my friends, how do you do? Good morning! good morning! good morning!



I hope you're well, and heart - y too. Good morning! good morning! good morn - ing!

No. 98.

HEALTH, WEALTH, AND HAPPINESS. Round in three parts.



Nev-er drink whiskey, nor tell an-y lies; Be not a glutton, but advertise; You will be healthy, and wealthy and wise!

TERMS USED WITH REFERENCE TO THE TIME OR MOVEMENT.

Andante, } Rather slow.
Andantino, }

Adagio, } Very slow.
Largo, }
Lento, }

Moderato, Moderate.

Allegro, } Quick.
Allegretto, }

Presto, } Very quick.
Vivace (ve-vah-cha), }

Con Spirito, }
Con Brio, } With spirit.
Con Fuoco, }

Accelerando, Growing quicker.

Rallentando, } Growing slower.
Ritard, }

Ad libitum, or ad lib., At pleasure.

A tempo, In time.

COMMON ERRORS IN PRONUNCIATION.

Again should be pronounced	A-gen, and not	A-gānc.
Against, " "	A-genst, " "	A-gānst.
Mountain, " "	Moun-ten, " "	Moun-tāne.
Certain, " "	Cer-ten, " "	Cer-tāne.
Happiness, " "	Hap-pi-ness, " "	Hap-py-niss, nor Hap-per-niss.
Cheerily, " "	Cheer-i-ly, " "	Cher-i-ly.
Drearily, " "	Dree-ri-ly, " "	Dreer-rer-ly.
Commotion, " "	Com-mo-shun, " "	Com-mo-sh'n.
Ocean, " "	O-shun, " "	O-sh'n.
Goodness, " "	Good-ness, " "	Good-uiss.
Forget, " "	For-get, " "	For-git.
Listen, " "	Lis'-n, " "	Lis-ten.
Hasten, " "	Has'n, " "	Has-ten.
Often, " "	Of'n, " "	Of-ten.
Jerusalem, " "	Jē-ru-sa-lem, " "	Jee-ru-say-lum.
Error, " "	er-ror, " "	er-rer.
Hallelujah, " "	Hal-le-lu-yah. " "	Hal-le-lu-yup.

Do not say	Glorious soap, for	Glorious hope.
" " "	Voices-up, " "	Voices up.
" " "	Yes-sappy, " "	Yes, happy.
" " "	Sleeps-not, " "	Sleeps not.
" " "	His-seourts, " "	His courts.
" " "	Let us snow, " "	Let us now.

Do not say	Tumultuous-salr, for Tumultuous air.
" " "	Light-tof, " Light of.
" " "	Brought-tus, " Brought us.
" " "	Week-kof, " Week of.
" " "	Another wee, " Another week.

Why? Because it don't sound well

The elementary *fundamental* part of a sound vocal education can, and should be taught in early childhood, viz: Correct pronunciation, a free, easy and natural delivery of the voice; how to manage the breath, and how to sing with taste and expression. To this end the errors of pronunciation are pointed out (or *hinted* at), which are almost universal, and the following PHYSICAL, BREATHING, and other exercises are introduced (taken principally from Mr. Perkins' work on Voice Culture, in "*The Advance*."

PHYSICAL EXERCISES.

Due attention must be given to the education of the body, and to the general health, else the most persistent efforts to develop the voice will avail but very little. The voice cannot be successfully built upon a tottering foundation. I must continue to enter my protest against the suicidal custom of tight dressing, which is so universal among women, not to speak of some isolated cases among men; for the latter class, who thus outrageously abuse human nature, are of too small mental caliber to have any taste or talent for music, and the sooner they terminate their physical career the better it will be for the balance of mankind. It is gratifying to observe that the wisdom of physical training and culture is being better appreciated every year. The great work of reform, however, has only commenced.

The following exercises include those which the writer regards of the greatest value for the rapid development of the voice for singing or speaking. It will be observed that the exercises are progressive, bringing into *positive* action the different muscles and organs which are required in respiration, and every vocal effort, beginning with that principal agent, or *motive power*, the diaphragm.

EXERCISES FOR PRACTICE.

FIRST: POSITION.—Standing upon both feet; body erect. Place the hands upon the chest, or body, just below the sternum (or pit of the stomach), and press in with the ends of the fingers; followed by a vigorous expansion in the same region, by an act of volition. First, without regard to breathing; and second, accompanied by the breath. Be sure to exhale the air with the depression, and inhale with the expansion, as this is the only *normal action during respiration*. This exercise will so develop the muscles, including the diaphragm, that they will perform their functions with activity, vigor and great strength. Practice daily.

SECOND—MOBILITY OF CHEST: By placing one hand upon the upper part of the chest, and the other over the diaphragm; raise and depress the chest with vigor, assisting the movement with the hands.

THIRD—MOBILITY OF CHEST: Thumbs under the arms; fingers in front; press the chest in and throw the shoulders forward. Reverse by throwing the chest upward and shoulders backward.

FOURTH—MOBILITY OF THE NECK: 1st. forward and back; 2nd. right and left; 3d. right, front, left and return. Each movement six times in succession, with decision and moderation.

FIFTH—VIGOROUS EXERCISE OF THE NECK: 1st. with head thrown forward, and muscles at great tension, pull the head upward and backward slowly; 2nd. ditto from right to left; 3d. the same from left to right. Practice fourth and fifth with arms folded.

SIXTH: Hands upon hips, bend the body right and left, standing firmly upon both feet. Same position, body forward and backward, bending only at the waist.

SEVENTH: Hands around the waist, with fingers in front, contract and expand vigorously: 1st. without regard to breath, after which accompanying the movements with respiration, as in number 1, breathing deeply. The above are considered of great value, and should be practiced daily; but a variety of light gymnastics, or exercises for the arms, shoulders and body, may be profitably practiced in private, or in classes, in addition to the above.

BREATHING

FIRST: With one hand placed over the diaphragm, to assist the movement of the chest, or *positive* action of the muscle (as before suggested), inhale and exhale quickly; 2nd inhale slowly and exhale quickly; 3d. inhale quickly and exhale slowly; 4th. inhale slowly and exhale slowly. It will assist at first in graduating the breath, or quantity of air, by allowing it to pass through a very small orifice between the lips. The object being to acquire perfect control of the breath, it should be borne in mind that it can only be accomplished to that degree which the respiratory organs or muscles are controlled. The contraction and upward movement of the diaphragm during exhalation, or the prolongation of a tone, must be very slow and steady.

SECOND: With the left hand upon hips, and lungs well inflated, lean to left and stroke the chest over the right lobe of the lungs, gently at first, with the right hand; 2nd. the same with the opposite side; 3d. stroke the upper part of chest, when well inflated and elevated; 4th. stroke the lower part, over the diaphragm, when well inflated. Never stroke the chest, unless the lungs are well filled with air.

The breath should, as a rule, be directed to the gums of the upper front teeth.

For every vocal element the apex (end) of the tongue should press against the gums of the lower front teeth.

The first object should be *purity*; second, *volume*. First, *sombre*; second, *brilliant*.

NOTE. The teacher should exercise his own judgment in regard to the kind of exercises which are advisable to introduce for practice in sustaining or execution.

CONSONANT ELEMENTS FOR PRACTICE.

Labial—P; Semi-Labial—*F*; **Linguals—T, L, K, R, (Hard);** Laryngeals—*B, D, G, V.*

LINGUALS.

1	2	3	4	5	6	7	8
TLKR	TKLR	TRLK	LTKR	KTLR	KLTR	RTLK	RKTL
T L R K	T K R L	T R K L	L T R K	K T R L	K L R T	R T K L	R K L T

LABIALS WITH THE LARYNGEALS B AND G.

1	2	3	4	5	6	7	8
PFBG	PGBF	FPBG	FPGB	B PFG	BFGP	G PFB	GBFP
P B G F	P F G B	F B G P	F G B P	B G P F	B P F G	G B P F	G P F B

LARYNGEALS.

1
BGDV

2
GDVB

3
DVBG

4
VBGD

As an exercise to strengthen the membrane of the throat; and enlarge the chamber of the larynx, and give elasticity to that organ, it is advised to practice forcibly, several times a day, to the sounds represented by G and B, regardless of the grammatical names which designate them as consonants.

Spell the following words by element, giving out each with much force:—

Blame,	Dive,	Plan,	Rhyme,	Bridge,	Drowse,	Frog,	Praise,	Track,
Bleed,	Delve,	Plot,	Wrong,	Crave,	Drub,	Frown,	Proud,	Tread,
Black,	Dim,	Please,	Rough,	Crash,	Dread,	Grand,	Prompt,	Trip,
Blest,	Flane,	(r before the	Rock,	Creak,	Dream,	Grasp,	Prose,	Trust,
Blithe,	Flock,	vowel),	Roars,	Crust,	Frane,	Grave,	Spring,	Bold,
Claim,	Flood,	Read,	Round,	Drive,	Frane,	Grind,	Sprout,	Delved,
Clean,	Gleam,	Risk,	Brook,	Drink,	Freak,	Grab,	Spread,	Hailed,
Clip,	Glide,	Rise,	Bread,	Dregs,	Freeze,	Grudge,	Street,	Maimed,
Clutch,	Glove,	Rove,	Brisk,	Drench,	Friend,	Prance,	Strife,	Named,
Cloud,	Place,	Roam,	Brave,	Drudge,	Fringe,	Prank,	Struck,	Raved.

PRACTICE FOR THE HARD "R":—"The Ragged Rascal Ran Round the Rugged Rock—Rip!"

VOWEL ELEMENTS.

The following permutations of the five organic vowel sounds $\left[\begin{smallmatrix} (e) & (\bar{a}) & (oo) & (\bar{o}) & (ah) \\ i & e & u & o & a \end{smallmatrix} \right]$ should be performed upon some medium pitch, ranging from middle C to G [fifth above], always in a strictly legato style—after which upon the tones of the scale of C. It will be well first, to read them through several times, giving the sound to each vowel as indicated above.

1	2	3	4	5
i e u o a	e i u a o	u i e a o	o i e u a	a i e u o
i e u a o	e i u o a	u i e o a	o i e a u	a i e o u
i e a e u	e i a u o	u i a e o	o i u e a	a i u e o
i e a u o	e i a o u	u i a o e	o i u a e	a i u o e
i e o a u	e i o u a	u i o e a	o i a e u	a i o e u
i e o u a	e i o a u	u i e a e	o i a u e	a i o u e

THE HEAD LIGHT.

WITH FORCE.

Words and Music by H. S. PERKINS.

1. What saves the train from destruction's fear - ful doom, As it whirls a - long, and with more than fly - ing speed?
 2. What saves the ship as it nears the rock - y shore, Plunging through the darkness, with howling wind and wave?
 3. What saves the land from gross ig - no - rance and vice, Marching bold - ly on - ward to conquer in the fight?
 4. March on to vic - t'ry, thou Head Light of the world, Bless the pub - lic school, 'tis the nation's "Bea - con Light;"

What saves the mul - ti - tude from an im - pend - ing gloom; From a fear - ful death which no fore - sight could im - pede?
 What saves the precious souls to meet as oft be - fore, At the dear old homestead, and from an o - cean grave?
 What breaks the shackles of the bond - man in a trice, Lift - ing up the mind, out of darkness in - to light?
 From ev - 'ry school - house let the ban - ner be unfurled, With the gold - en mot - to of "Justice, Truth and Right!"

The Head Light. Concluded.

♩ CHORUS. WITH FORCE.

1 2 & 3. 'Tis the Head Light, the Head Light; look to the Head Light;
4. Yes, the Head Light, &c.

Eye well the track, there may be dan - ger in the way; The Head Light, the Head Light,
'Tis the

look to the Head Light, 'Twill save the train by night, and the na - tion through the day.

1. Let us gath - er up the sun - shine, Ly - ing all around our way; Let us keep the wheat and
 2. Strange we nev - er prize the mu - sic, Till the sweet-voiced bird is flown; Strange that we should slight the
 3. We must learn to love all na - ture, As the gift of a dear friend; And our neighbor as a

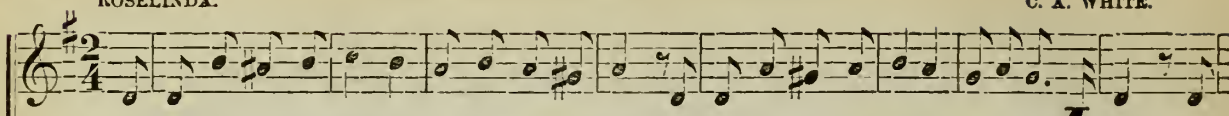
ro - ses, Casting thorns and chaff a - way; Let us find our sweetest com - fort, In the blessings of to -
 flow - ers, Till their love-ly forms have gone; Strange that summerskies and sun-shine, Nev - er seem one half so
 broth - er, Love will bless us to the end; We must nev - er waste the moments, For if lost we'll nev - er re -

day; With a pa - tient hand re - mov - ing All the bri - ars from the way.
 fair, As when win - ter's snow - y pin - ions, Shake the white down in the air.
 gain; "Save the pen - nies, and the dol - lars," Says the ad - age, "wil re - main."

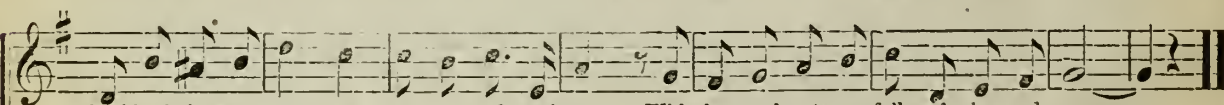
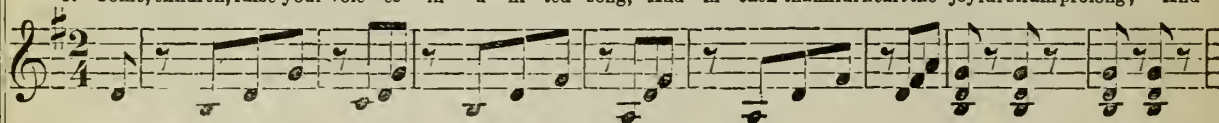
ALWAYS PROMPT TO SCHOOL

ROSELINDA.

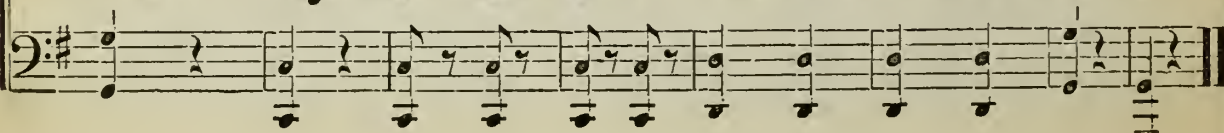
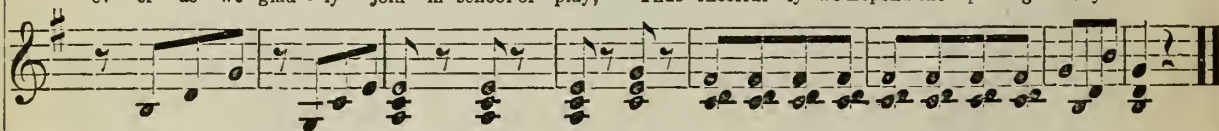
U. A. WHITE.



1. Don't lo-t-er by the way-side, when you go to school, Nor be de-vis-ing plans to break the teacher's rule; With
2. Up in the ear-ly morning, at the day's first peep, With joy-ous hap-py hearts and read-y willing feet; And
3. Come, children, raise your voic-es in u-ni-ted song, And in each thankful heart the joyful strain prolong; And



school books in your arms, now you can trudge a-long, With hap-py hearts, so full of glee and song.
 as we haste to school, we hear the sweet birds sing, And with them join to make the wel-kin ring.
 ev-er as we glad-ly join in school or play, Thus cheerful-ly we'll spend the passing day.



Always Prompt to School—Concluded.

49

CHORUS.

Al-ways prompt to school, Oh that is the word, Hap-py in our books to be heard, Oh,

Al-ways prompt to school, Oh that is the word, Hap-py in our books to be heard, Oh,

The musical score for the chorus is written in three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one sharp (F#). The melody is in the treble staff, with the alto and bass staves providing harmonic support. The lyrics are written below the staves, with the first line of the chorus appearing on the top staff and the second line on the middle staff.

we will be so prompt, our teachers they will say, That we have brought them gladness with each day.

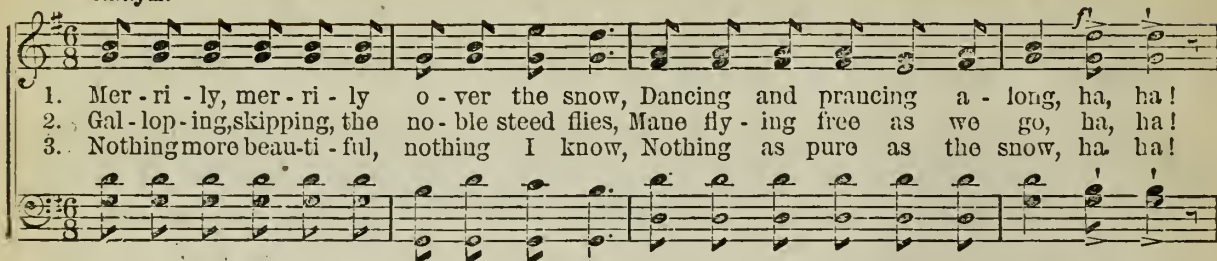
we will be so prompt, our teachers they will say, That we have brought them gladness with each day.

The second part of the chorus is written in three staves, continuing the same musical notation as the first part. The lyrics are written below the staves, with the first line of the second part appearing on the top staff and the second line on the middle staff. The music concludes with a double bar line and repeat dots.

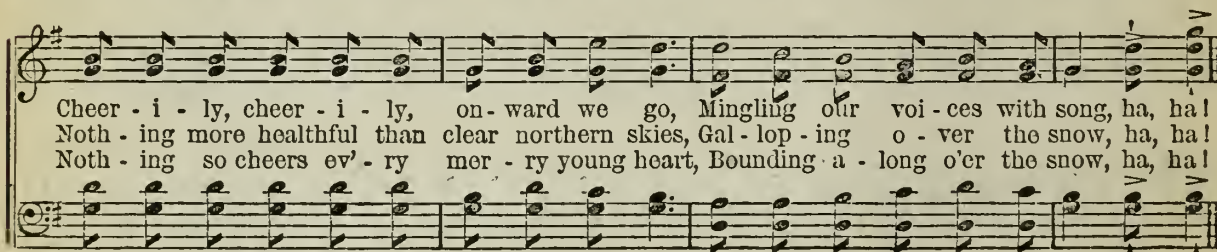
MERRILY OVER THE SNOW

(SLEIGHING GLEE.)

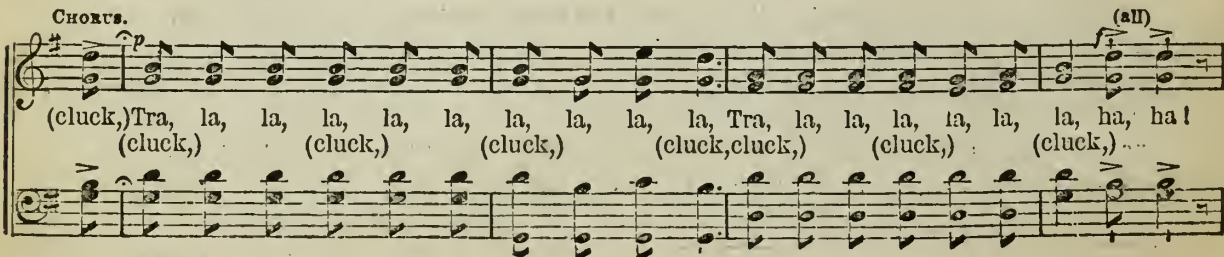
Words and Music by H. S. PERKINS.

Chorus.


1. Mer - ri - ly, mer - ri - ly o - ver the snow, Dancing and prancing a - long, ha, ha!
 2. Gal - lop - ing, skipping, the no - ble steed flies, Mane fly - ing free as we go, ha, ha!
 3. Nothing more beau - ti - ful, nothing I know, Nothing as pure as the snow, ha, ha!



Cheer - i - ly, cheer - i - ly, on - ward we go, Mingling our voi - ces with song, ha, ha!
 Noth - ing more healthful than clear northern skies, Gal - lop - ing o - ver the snow, ha, ha!
 Noth - ing so cheers ev' - ry mer - ry young heart, Bounding a - long o'er the snow, ha, ha!

Chorus.


(cluck,) Tra, la, la, la, la, la, la, la, Tra, la, la, la, la, la, ha, ha!
 (cluck,) (cluck,) (cluck,) (cluck, cluck,) (cluck,) (cluck,) ...

Merrily over the Snow. Concluded.

51

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody of eighth and sixteenth notes, ending with a double bar line. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and sixteenth notes. Above the top staff, the lyrics are written in a rhythmic pattern: 'Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, ha, ha!'. Below the first part of the lyrics, the word '(cluck,)' is written in parentheses, indicating a vocal effect. Above the final notes of the top staff, the word '(all)' is written, indicating a final flourish or a full chorus.

Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la, ha, ha!
 (cluck,) (cluck,) (cluck,) (cluck, cluck,) (cluck,) (cluck,)

NOTE.—All “cluck” first tone of chorus, and sing the “ha! ho!” the rest of the chorus some sing “la,” some whistle the tune, and others “cluck,” observing the soft and loud passages. Light bells will add to the effect.

FAREWELL TO HOME.

Words and Music by H. S. PERKINS.

SOLO. With feeling.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains a melody of eighth and sixteenth notes. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and sixteenth notes. Below the top staff, there are four lines of lyrics, each corresponding to a different verse of the song. The lyrics are written in a rhythmic pattern that matches the melody.

1. Fare - well to the home of my childhood; Fare - well to the friends of my
 2. Fare - well to the school by the hill-side; Fare - well to the brook run - ning
 3. Fare - well to the chair at the fire-side; Fare - well to the sweet songs we
 4. Fare - well to you, fath - er and moth - er; Fare - well to you, broth - ers, fare -

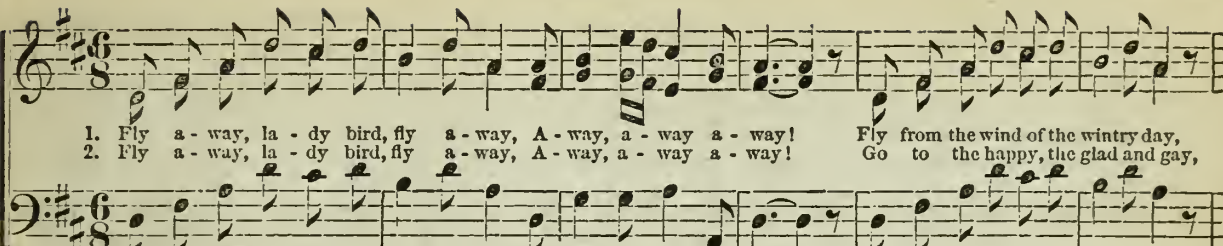
Farewell to Home. Concluded.

youth; Fare-well to the meadow and wildwood; To all I must say—yes, with truth,
 by; Farewell to the birds and the sun-shine, To part with thee brings a deep sigh.
 sang; Farewell to the seat at the ta-ble, To part thus my heart feels a pang.
 well; Farewell to you, dear, lov - ing sis - ter; God bless you, good by, fare-you-well.

Chorus.

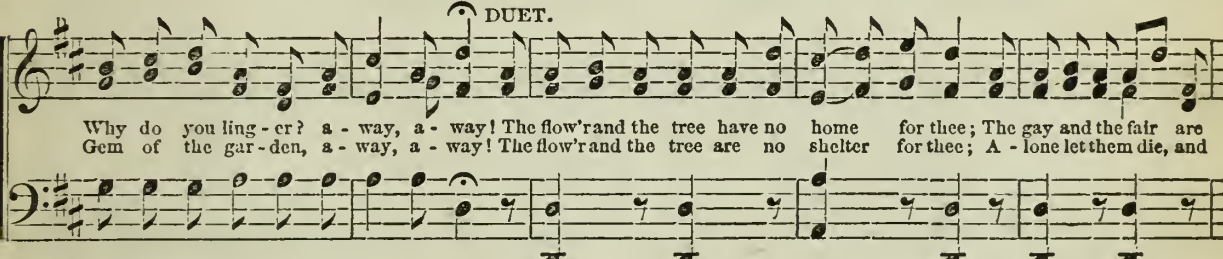
Fare - well, Fare - well, Fare - well my dear old
 Fare - well,

home, Fare-well, Fare - well, Fare - well, my dear old home.
 Farewell,



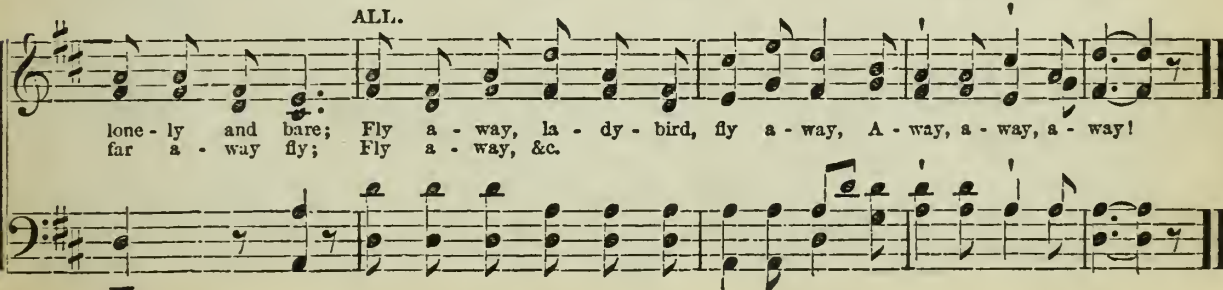
1. Fly a - way, la - dy bird, fly a - way, A - way, a - way a - way! Fly from the wind of the wintry day,
 2. Fly a - way, la - dy bird, fly a - way, A - way, a - way a - way! Go to the happy, the glad and gay,

DUET.



Why do you ling - er? a - way, a - way! The flow'r and the tree have no home for thee; The gay and the fair are
 Gem of the gar - den, a - way, a - way! The flow'r and the tree are no shelter for thee; A - lone let them die, and

ALL.



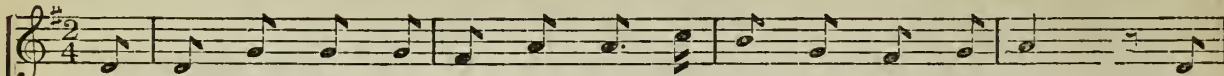
lone - ly and bare; Fly a - way, la - dy - bird, fly a - way, A - way, a - way, a - way!
 far a - way fly; Fly a - way, &c.

GO AHEAD

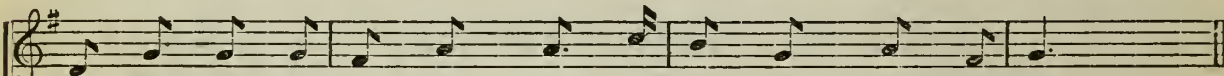
A MOTTO SONG.

Words and Music by C. A. WHITE,
Author of "Come, Birdie, Come."

SOLO.




1. Be sure you're right, then go a - head, Don't mind what peo - ple say, You've
2. Now some boys like to go to school, And oth - ers like to play, And
3. Don't e'er com - plain a - bout your life, But do the best you can, And



got a row that you must hoe, So do it your best way.
ev - 'ry chance such boys can get, From school they run a - way.
should mis - for - tunes be your lot, Why stand it like a man.

DUET.



There's some will tell you 'tis all right, While oth - ers say 'tis wrong, Now
Now boys, this can - not be all right, You know that it is wrong, Come
And when you see a fel - low man, That tries to do you wrong, You

Go Ahead. Concluded.

55

lis - ten what I have to say, My mot - to is my song:
 lis - ten what I have to say, My mot - to is my song:
 tell him he had bet - ter sing This lit - tle mot - to song:

The first system of music features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

CHORUS.

Be sure you're right, then go a - head, Don't mind what peo - ple

The chorus begins with a treble and bass staff in G major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

say, You've got a row that you must hoe, So do it your best way.

The second system of the chorus continues the melody and accompaniment from the first system. The lyrics are written below the treble staff.

A HAPPY NEW YEAR.

DUET.

1. A Hap - py New Year for the children, Who gladden the home and the hearth; A Happy New
 2. A Hap - py New Year for the parents, Who cher-ish with pa-rent-al pride; The blossoms of
 3. A Hap - py New Year for the a-ged, For they will soon reach the bright shore: The days of their

Year for the children, All o-ver this beau-ti-ful earth; With pleasure may each home be freighted, Each
 household af-fee-tion, Which spring from the lov-ing fire-side; May hopes that are fondest and purest, And
 pil-grim-age end-ed, We'll greet them on earth nev-er-more; May hands ev-er read-y and gen-tle, And

moment be filled up with bliss, Till each heart was ne'er so e-la-ted, With moments of pleasure like this.
 wish-es the dearest and best, Be mul-ti-plicated, rich-ly and free-ly, In hours which the future makes blest.
 arms that are faithful and strong, Make smooth ev'-ry spot in their pathway, Make glad the last strains of life's song.

A Happy New Year—Concluded.

57

CHORUS.

Girls.

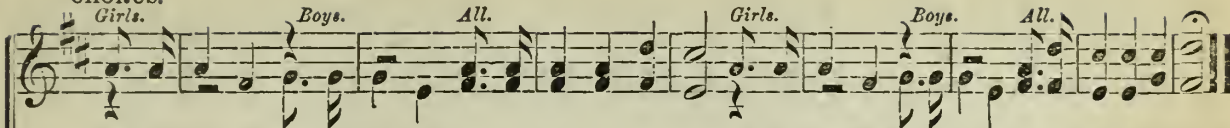
Boys.

All.

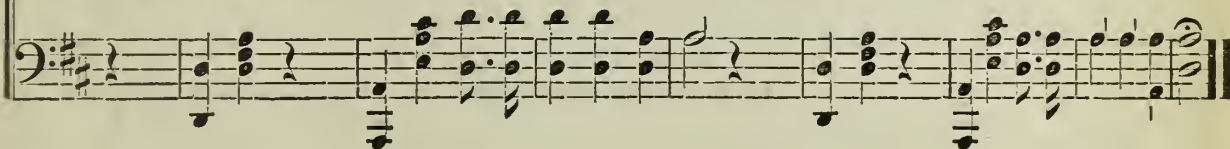
Girls.

Boys.

All.



Happy New Year, hap-py New Year, hap-py New Year to all; Hap-py New Year, happy New Year, happy New Year to all.

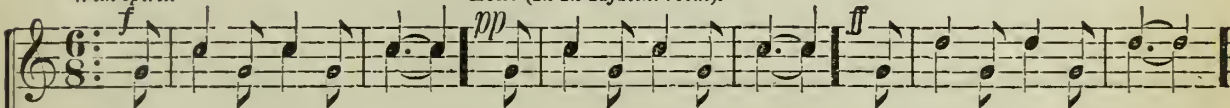


THE HUNTER'S SONG.

Words and Music by H. S. PERKINS.

With spirit.

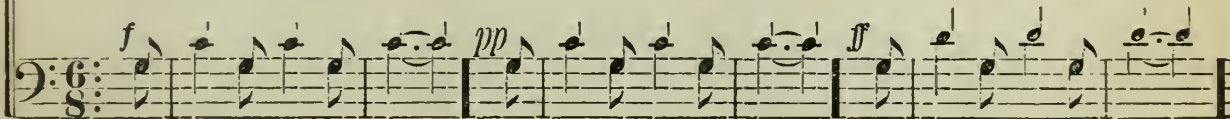
Echo (In an adjacent room).



Hal - lo! hal-lo! hal - lo!

Hal - lo! hal - lo! ha! - lo!

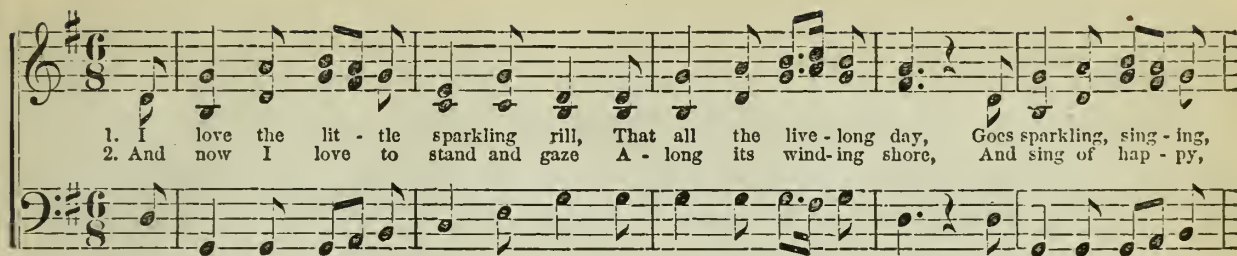
Hal - lo! hal - lo! hal - lo!



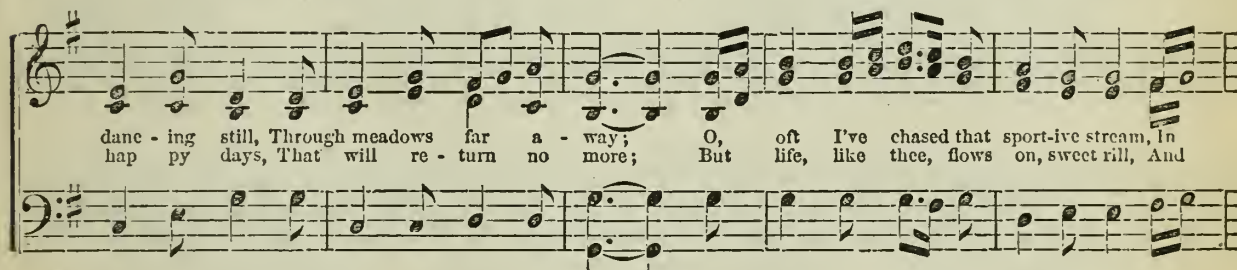
THE SPARKLING RILL.

CHARLES H. CARROLL.

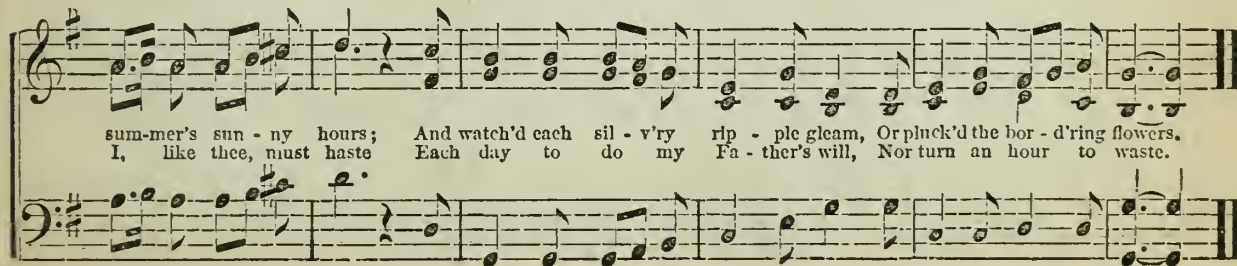
59



1. I love the lit - tle sparkling rill, That all the live - long day, Goes sparkling, sing - ing,
2. And now I love to stand and gaze A - long its wind - ing shore, And sing of hap - py,



dane - ing still, Through meadows far a - way; O, oft I've chased that sport - ive stream, In
hap - py days, That will re - turn no more; But life, like thee, flows on, sweet rill, And



sum - mer's sun - ny hours; And watch'd each sil - v'ry rip - ple gleam, Or pluck'd the bor - d'ring flowers.
I, like thee, must haste Each day to do my Fa - ther's will, Nor turn an hour to waste.

SPEED, GOOD SHIP.

Words and Music by H. S. PERKINS.

Moderato. Obligato, (Sop.) to be sung by one or more high voices.

1. Speed, good ship, a - cross the o - cean, Speed away a - cross the sea; Safely with thy precious
 2. Proud-ly o'er the foaming billows, On the o - cean's heaving breast; May no an - gry storms a -

mp

1. Speed, good ship, a - cross the o - cean, Speed a - way a - cross the sea; Safely with thy precious
 2. Proud-ly o'er the foaming bil - low, On the o - cean's heaving breast; May no angry storms a -

bur - den, Bound a - way with mer - ry glee. Blow ye breezes, fair and strong, Bear the good ship safe a -
 wait thee, To dis - turb thy peaceful rest. Blow ye breezes, fair and strong, Bear the good ship safe a -

bur - den, Bound a - way with mer - ry glee. Blow ye breez-es, fair and strong, Bear the good ship safe-ly
 wait thee, To dis - turb thy peace-ful rest. Blow ye breez-es, fair and strong, Bear the good ship safe-ly

Speed, Good Ship—Concluded

61

mp *cres.*

long; Friends will anx - ious - ly a - wait thee, At the port on yonder side; Hie thee on thy distant
long; Ma - ny prayers will e'er at - tend thee, Ma - ny hearts will beat with hope That the "Storm King" may not

on; Friends will anx - ious - ly a - wait thee, At the port on yonder side: Hie thee on thy distant
on; Many prayers will e'er at - tend thee, Many hearts will beat with hope, That the "Storm King" may not

journey, Onward speed, in safe - ty glide; Blow ye breezes, fair and strong, Bear the good ship safe a - long.
smite thee, Ere thou reach the dis - tant port; Blow ye breezes, fair and strong, Bear the good ship safe a - long.

journey, Onward speed, in safe - ty glide; Blow ye breezes, fair and strong, Bear the good ship safe a - long.
smite thee, Ere thou reach the distant port; Blow ye breezes, fair and strong, Bear the good ship safe a - long.

HAPPY SCHOOL DAYS—Or A Teacher's Soliloquy.

W. A. McNEIL.

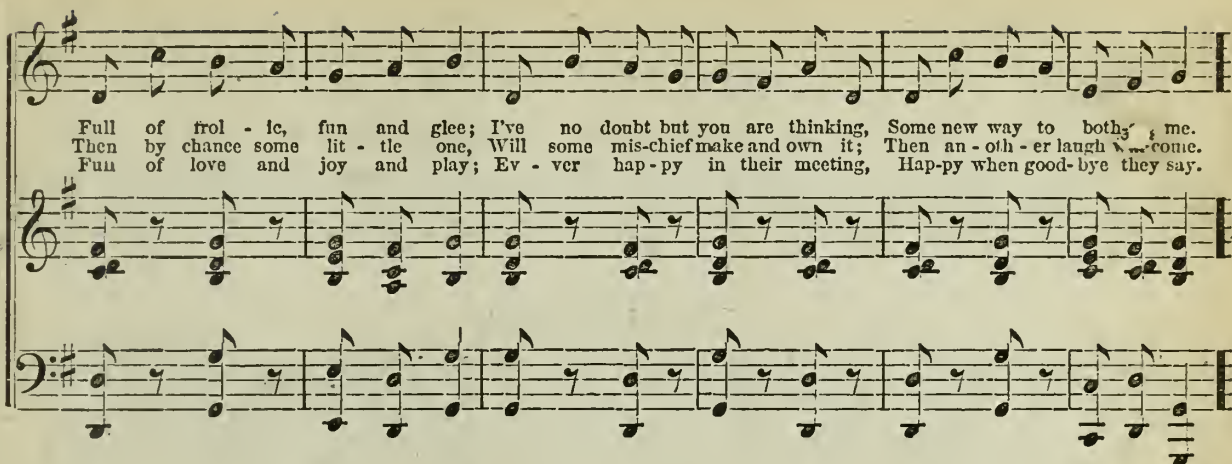
C. A. WHITE.

1. What a rum - pns you are ma - king, Gig - gling, dan - cing, Stop, I say, Or you'll set my
 2. There sits one who's ma - king fa - ces, What a gig - gle now there'll be, Girls I say, go
 3. There, I'm glad the school is o - ver, What a time I've had to - day, With these bu - sy

head to aeh - ing, With your fool - ish noise and play; How your rogue-ish eyes are wink-ing,
 take your pla - ces, Stop your mim - ick - ing of me; All is qui - et for a mo - ment,
 bees in clo - ver, Gathering sweets a - long the way; How their anx - ious hearts are beat - ing,

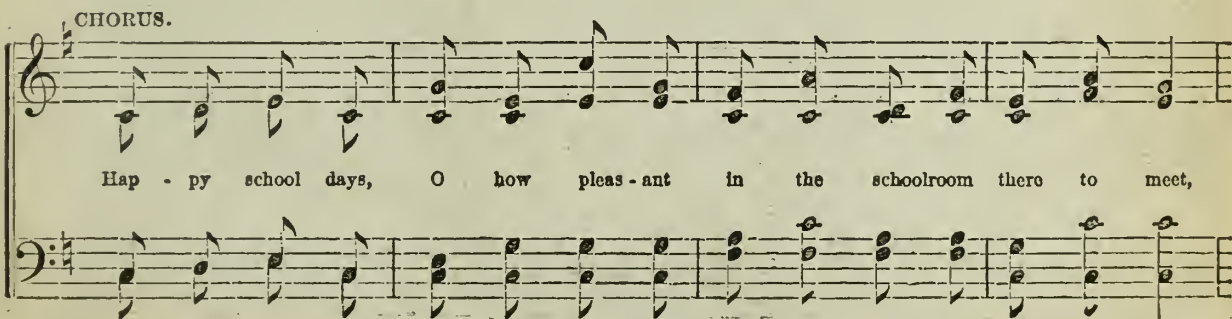
Happy School Days—Continued.

63



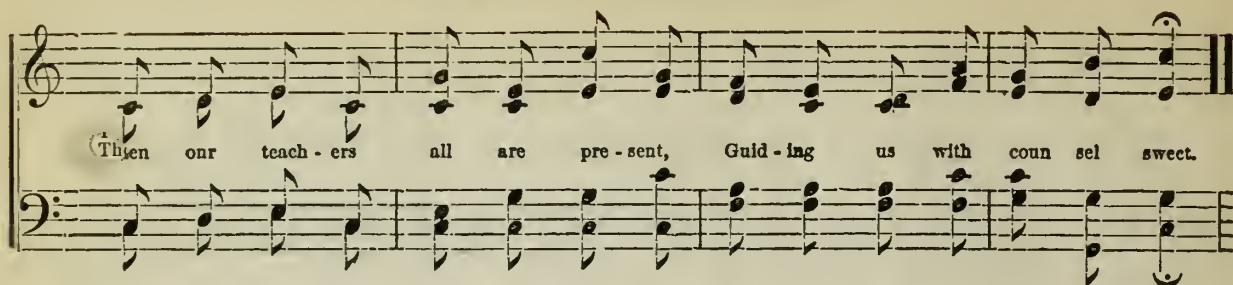
Full of frolic, fun and glee; I've no doubt but you are thinking, Some new way to bothy me.
 Then by chance some lit-tle one, Will some mis-chief make and own it; Then an-oth-er laugh will come.
 Fun of love and joy and play; Ev-ver hap-py in their meeting, Hap-py when good-bye they say.

CHORUS.



Hap - py school days, O how pleas - ant in the schoolroom there to meet,

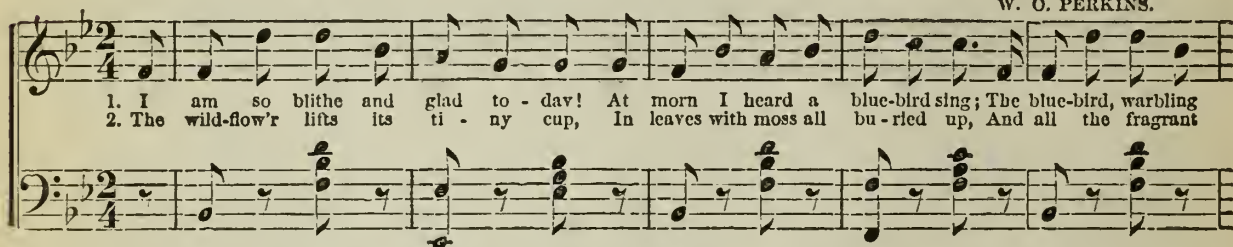
Happy School Days—Concluded.



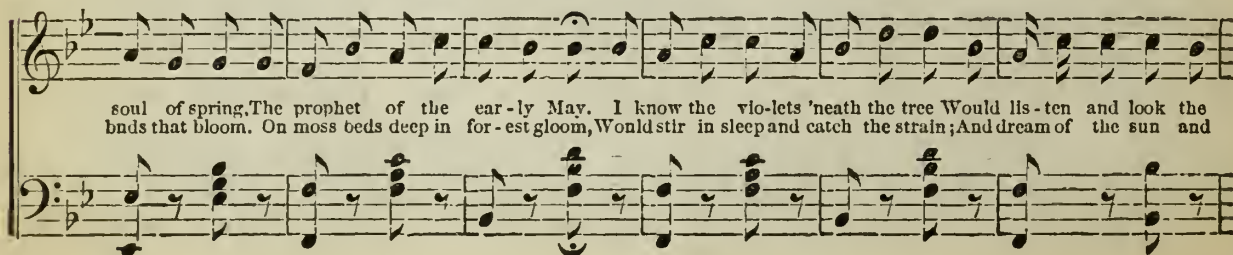
Then our teach - ers all are pre - sent, Gild - ing us with coun - sel sweet.

THE BLUE BIRD.

W. O. PERKINS.



1. I am so blithe and glad to - day! At morn I heard a blue-bird sing; The blue-bird, warbling
2. The wild-flow'r lifts its ti - ny cup, In leaves with moss all bu - ried up, And all the fragrant



soul of spring. The prophet of the ear - ly May. I know the vio - lets 'neath the tree Would lis - ten and look the
birds that bloom. On moss beds deep in for - est gloom, Would stir in sleep and catch the strain; And dream of the sun and

The Blue Bird—Concluded.

65

bird to see, While peep-ing tim-id-ly here and there, In o-dors sweet to charm the air.
A - pril rain, For Spring has come when the blue-bird sings, And folds a-bove its glos-sy wings.

This musical system consists of a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

CHORUS. Yet the wind may blow, and the storm may

Yet the wind may blow, the storm may fall, the wind may blow, the

This musical system continues the chorus with a treble and bass staff. The melody in the treble staff is characterized by long, sweeping lines, and the bass staff continues with a steady accompaniment.

fall, But the voice of the sum-mer is heard in all. *Repeat pp with la la la.*

storm may fall, But the voice, the voice of sum-mer is heard, is heard in all.

The final musical system concludes the piece. It features a treble and bass staff. The treble staff ends with a melodic flourish, and the bass staff provides a final accompaniment. The lyrics are repeated for emphasis.

SONG OF THE MOUNTAIN MAID

MRS. HELEN TRUEDELL.

DR. J. R. HERBERT.

1. I dwell in the mountains, far a - way, From the bu - sy scenes of strife, Where
2. A love - ly and sheltered cot is mine, Closed round with its summer screen, Of

la la la la la la la la la la la la la la la

flowers in their shad'wy beau - ty lay, And the air is with fragrance rife; Where the
man - y a fair and clust'ring vine, On a car - pet of tuft - ed green; My

la la la la la la la la la la la la la la la

Song of the Mountain Maid—Concluded.

67

ring - dove fills the groves with song, And all the birds of spring Their
fa - ther and moth-er bless me oft, For I am their on - ly child; And their

la la

la la la la

love - ly ma-tin notes pro - long, While the dew's on each glit'-ring wing.
gen - tle accents, sweet and soft, Bring joy to the mountains wild.

la la

la la

WIND OF THE MOUNTAIN.

♩ SOLO VOICE OR VOICES.

Buz Bnz.....

Chorus make the "Buz" sound as nearly as possible like the wind, giving the *hard* }
 sound to "z." Breathe at the sign (^); or at the end of the measure.

1. Loud wind, strong wind,
 2. Clear wind, cold wind.
 3. Fierce wind, mad wind,
 4. Mild wind, soft wind,

Buz ALL.

blowing from the mountain, Rol-lick-ing, frolick-ing, bounding, sweeping, o'er the sea;
 like a northern gi-ant, Rumb-ling, tumb-ling, o-ver mountain, plain and moor;
 stay thou in the mountain, Ev-cr be mer-ci-ful to us, trouble not the sea;
 thou art ev-cr wel-come, Fanning the cheek of the wear-y, soothing with a kiss;

Pour forth your vials, like
 Thrilling the dark night with
 Let not destruction e'er
 Come in the morning, and

Buz.....

tor-rents from their fountains, Reckless thy footsteps while dancing o'er the lea.
 wail-ing voice de-fi-ant, Dole-ful thy mu-sic to all the low-ly poor.
 fol-low in thy wak-ing; When thou art roaming let peace be un-to thee.
 in the balm-y ev'-ning, Soft, gen-tle breez-es, thy presence will be bliss.

TICK-A-TOCK (Or Nine O'Clock).

69

LOUISE S. UPHAM.

(Children's "March around" Song.

E. A. HANCHET.

1. "Tick - a - tock"! Nine o' clock! Where are all the lit - tle ones? Who can tell
 2. Cur - ly heads, Sung in beds; Black eyes, blue eyes, hid from sight; Rest so sweet,

Where they dwell? All the daugh-ters, all the sons. Dim - ples, curls, Boys and girls,
 Not a peep Will be heard till dawn - ing light. "Tick - a - tock"! Dear old clock,

Nice - ly tuck'd, are fast a - sleep! There they lie, that is why, Round the hearth, the shadows creep.
 Hast - en on the morn-ing hours; Then a - larm, break the charm, Wake to life our sweet home flowers.

HOME BY THE RIVER

DEXTER SMITH.

C. A. WHITE.

QUARTETTE.

Author of "Mother's with the Angels there."

1. There's a spot that is dear to me ev - er, Thro' the world as I drear - i - ly
 2. When the hopes that the fond heart will cher - ish, Fade a - way in the glare of the

2. For 'tis there where dwell those who are dear - er, Than the gold from the depths of the

roam, 'Tis the old cot that stands by the riv - er, The place that we call our sweet home;
 world, There's a sol - ace that nev - er will per - ish, Tho' storms at our ref-uge are hurled;

land, There are hearts that are warm - er and dear - er, Than treasures which wealth can command.

Home by the River—Continued.

71

SOPR. SOLO. *Obligato.*

For 'tis there..... in childhood's hours, When the earth seem'd filled with flowers, And my

1st and 2nd SOPRANO.

pp

1. For 'tis there that I dwelt in my childhood's bright hours, When the earth seem'd a gar-den of birds and of flow'rs Where the
2. There the lamp burns as bright in the window for me, As the bea-con to sail - or on wild, rolling sea, And I
3. 'Tis the home of the heart on the river's green shore, When the birds and the bees sing their songs by the door, When the

BASS.

heart was free and light, As the riv - er that sparkles so bright.

brook sings its song from the dawn to the night, As it flows to the riv - er that sparkles so bright.

know that the walls of the old cot are blest, With the joys and the com - forts of sweet, ho - ly rest.

ros - es are bloom - ing in beau-ty and pride, And soft - ly for ev - er the riv - er doth glide.

Home by the River—Concluded.

Yes, a home by the riv - er give me then, Yes a home where the spir - it finds

*Last verse repeat Chorus, pp.
rit. ad lib.*

rest; 'Tis the spot that I love to re - turn to, Like the birds to their sweet co - sy nest.

BEAUTIFUL BIRD OF SPRING.

15

Words and Music by H. S. PERKINS.

Girls (or 1st Division.)

Boys (or 2nd Division.)

1. Beau - ti - ful bird of the Spring - time, Beau - ti - ful sing - er so fair; Gladly we welcome thy
 2. Where hast thou been thro' the win - ter, Singing thy beau - ti - ful lays? Hast thou been cheerful and
 3. Wel - come, thrice wel - come we give thee, Beau - ti - ful songster of Spring; Stay, and be one of our

CHORUS.

Boys.

Girls.

com - ing, With mel - o - dy fill - ing the air.
 hap - py, While chanting thy bird - notes of praise?
 nam - ber, Thy presence doth hap - pi - ness bring.

Beau - ti - ful bird, Beau - ti - ful bird.

f All. Chirp a - way up in the tree; Beau - ti - ful bird, Beautiful bird, Happy, as happy can be.
m Boys. *pp* Girls. *All.*

FLING OUT THE JOYFUL BANNER.

Music by ROBERT F. RAYMOND.

Allegro.

FOURTH OF JULY SONG.

1. Fling out the joy - ful ban - ner, For Freedom, For Freedom, And ring out loud Ho -
 2. Oh! shout a - loud for - ev - er, For Freedom, For Freedom, Our love shall per - ish

FINE.

san - na! For Free - dom and Right. The joy - ful bells are ring - ing, And
 nev - er, For Free - dom and Right. Our flag no long - er slight - ed, No

D.C.

all true hearts are sing - ing, The stars and stripes outfling - ing, For Free - dom and for right.....
 more by trea - son blight - ed, Our coun - try all u - nit - ed, For Free - dom and for right.....

BEAUTIFUL SONGS FROM THE SEA.

75

DR. C. R. BLACKALL.

J. A. BUTTERFIELD.

Moderato legito.

1. From a - far o'er the beau - ti - ful sea, Where the mar - i - ner's bark breaks the foam, Cometh
2. So we stand by the measureless shore, While the wa - ters surge close to our feet, And the

mu - sic whose rich mel - o - dy, Giv - eth an - swer to sweet songs of home; 'Tis the
tide that re - turns nev - er more, Bear - eth long - ings some loved one to greet; Here we

Beautiful Songs from the Sea. Continued.

message of love That the gal-lant hearts move, As they speed o'er the wa-ters so blue, While at
sing 'mid our fears, And our swift fall-ing tears, Hop-ing oft to hear songs of the blest, And we

a piacere.

soft e-ven-tide Lov-ing watch-es a-bide, And their mu-sic is ten-der and true.
may not in vain Wait for an-swer-ing strain, With its whisper of hap-pi-est rest.

Beautiful Songs from the Sea. Concluded

77

CHORUS.

p cres.

Beau-ti-ful songs from the sea! Joy-ous, and lov-ing, and free, Murmuring gently, or
Beau-ti-ful songs! Beautiful songs!

swelling in glee; Thrilling our hearts with their sweet mel-o - dy. Beau-ti - ful songs! Beau - ti - ful songs!

Beau-ti-ful songs! Beau-ti-ful songs! Beau-ti-ful songs from the sea.....
Beau-ti-ful songs from the sea.....

NOT YET, OH TIME.

1. Not yet, oh, Time, not yet! Re - lease thy fly - ing sands; One tear, one fond re -

2. Not yet, oh, Time, not yet! Stay thy re - lent - less hand Un - til the loved have

gret, met, One fare - well clasp of hands; 'Tis all I ask, swift Time; To

Then wave thy part - ing wand; Then come with faith and hope, And

stay thy heav - y step; To pause the part - ing chime, Un - til the loved have met.

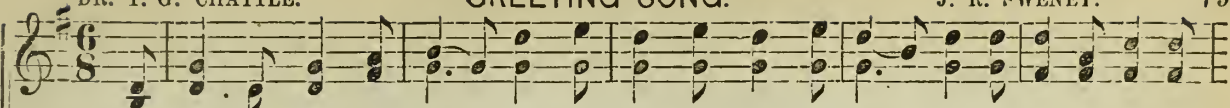
close the book of Time, To wake in realms a - bove, The realm of the di - vine.

DR. T. G. CHATTLE.

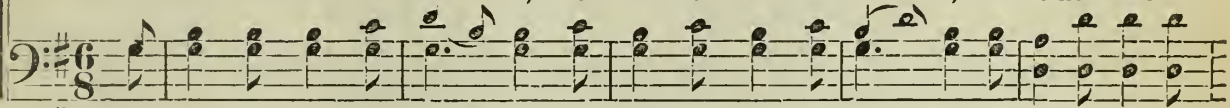
GREETING SONG.

J. R. SWENEY.

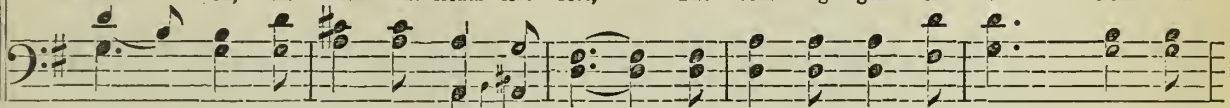
79



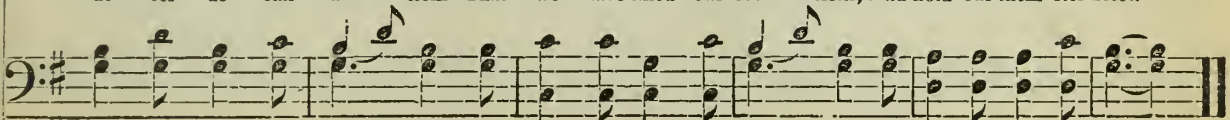
1 We come with songs to meet you, With hap - py words en - treat you, With joy - ful hearts we
 2. We trust to give you pleas - ure, And hope that you will treas - ure, Each slow or live - ly
 3. The friends who oft im - plores us To use the time be - fore us, Know school hours passing
 4. Thus when our work is end - ed, Life's du - ties all at - tend - ed, And we from Time de -



greet you; Kind friends and pa - rents dear; While we glad notes are sing - ing From
 mea - sure, That ris - es from our lays; For as our notes are swell - ing, They
 o'er us, To us re - turn no more; To heed this truth we're try - ing, And
 ascend - ed, In - to the dream - less rest, The com - ing gen - er - a - tions Will



glad - some voi - ces ring - ing, We are our tri - bute bring - ing To give you welcome here.
 are the tid - ings tell - ing, Of joy with - in us dwell - ing While we our voi - ces raise.
 with each oth - er vie - ing, To catch the mo - ments fly - ing, And use their gol - den store.
 ut - ter de - clar - a - tions That we have filled our sta - tions, And hold our mem' - ries dear.



ARISE WITH THE LARK.

SERENADE.

Words and Music by C. A. WHITE
 Author of "Put me in my little Bed," &c.

CHORUS.

Allegretto. SOPRANO AND ALTO.

Come, oh come, Come rise with the Lark at the ear - ly dawn; Come, oh come, And

TENOR.

BASS.

FINE. DUET

hear the huntsman's horn. 1. Come rise with the Lark in the morn,.... And hear his sweet
 2. The lark now is on the wing,.... We hear him
 3. The bird and the bee now have gone,.... O'er hill and

ACCOMP.

FINE.

Arise with the Lark, Concluded.

81

song..... and hear his sweet song,.... While the Quail whistles loud in the
sing..... We hear him sing..... And ma - - - ny bright hopes he
lawn,..... Thro' fields of corn,..... And the rob - - - in is singing at

corn,..... Come rise with the Lark at ear-ly dawn..... D.C.
brings,..... To us he brings,..... To us he brings.....
dawn,..... To welcome the morn,..... To welcome the morn. D.C.

TWAS MILKING TIME.

C. A. WHITE.

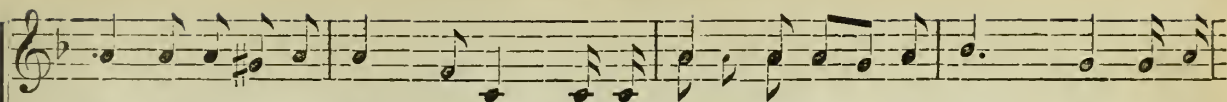
Lively.

1. 'Twas milk - ing time, and the cows came up From the mead - ows sweet with clo - ver, And
 2. She heard him say that his home was poor, That he'd noth - ing but love to give her, And she

stood in the lane while pret - ty Jane Had a qui - et chat with the dro - ver, Such a
 smiled con - tent as tho' love had spent Ev - 'ry ar - row he had in his quiv - er. She

'Twas Milking Time. Continued.

83



qui - et chat that it scarce - ly seem'd That a sin - gle word was spok - en, And the
smil'd content while the eve - ning air With voi - ces of birds was ring - ing, And her



mag - ic spell like the night dew's fell, And the rhythm of song was un - brok - en. The
lips confess'd that a low - ly nest, Should nev - er prevent her from sing - ing. So



'Twas Milking Time. Continued.

cat - tle stood by the lov - ers' side, With - out a - ny show of vex - a - tion, As
o - ver the bars the lov - ers lean, In the joy of sweet com - mun - ion, And their

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various note values including eighth and sixteenth notes, and rests. The middle staff is an alto clef with a key signature of one flat, featuring a harmonic accompaniment of chords and single notes. The bottom staff is a bass clef with a key signature of one flat, providing a simple bass line with mostly quarter and eighth notes.

tho' impressed that a five bar rest, Was a part of their rest - to - ra - tion; And as
looks de - clare that pov - er - ty ne'er Shall be a bar to their un - ion. Oh

The second system of the musical score continues with the same three-staff format. The top staff (treble clef, one flat) concludes the melody with a final note and a fermata. The middle staff (alto clef, one flat) provides harmonic support with chords and single notes, ending with a double bar line. The bottom staff (bass clef, one flat) continues the bass line, also ending with a double bar line.

'Twas Milking Time. Continued.

85

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, and a final quarter rest. The middle staff is a treble clef with a key signature of one flat, containing a series of eighth notes, mostly beamed in pairs, with a final quarter note. The bottom staff is a bass clef with a key signature of one flat, containing a series of eighth notes, mostly beamed in pairs, with a final quarter note. The lyrics are written below the top staff.

Jane was list'ning to notes that came Right un-der the bars and o - ver, Her
sweet - est muse, go thread your rhymes, Now un-der the bars and o - ver, Where

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat, containing a melody with eighth and sixteenth notes, and a final quarter rest. The middle staff is a treble clef with a key signature of one flat, containing a series of eighth notes, mostly beamed in pairs, with a final quarter note. The bottom staff is a bass clef with a key signature of one flat, containing a series of eighth notes, mostly beamed in pairs, with a final quarter note. The lyrics are written below the top staff.

heart took wing like a sil - ly thing, And nestled close up to the dro - ver.
pret - ty Jane, in the fra - grant lane, Be - witch'd the heart of the dro - ver.

'Twas Milking Time. Concluded.

CHORUS. *ad lib.*

Twas milk - ing time, and the cows came up From the mead - ows sweet with clov - er, And
stood in the lane, while pret - ty Jane Had a qui - et chat with the dro - ver.

PARTING CLASS-SONG.

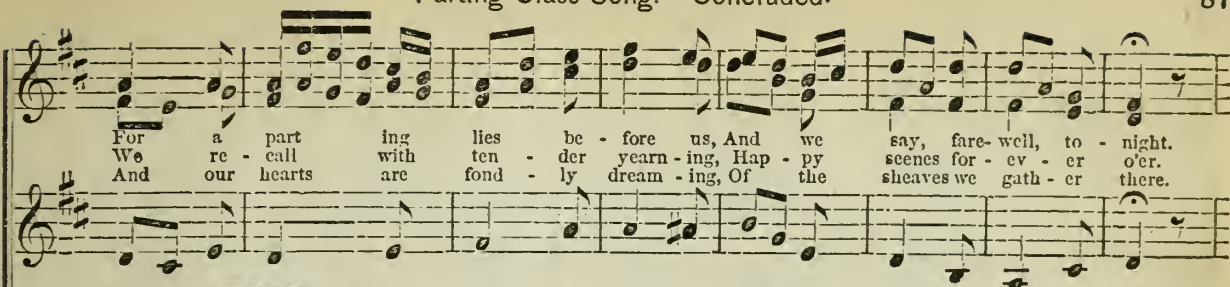
. H. S. P.

Andante.

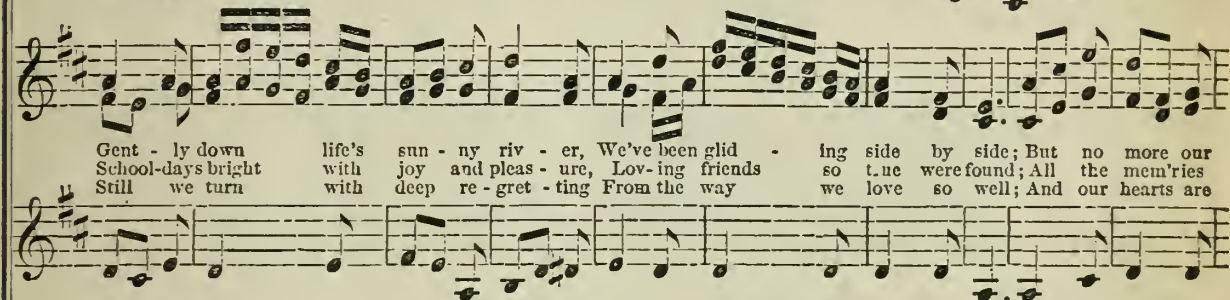
1. Soft - ly eve - ning clos - es o'er us, Veil - ing all the gold - en light;
2. As we leave our home of learn - ing, All to gath - er here no more;
3. In the fu - ture there are gleam - ing, Gold - en friends with bar - vest fair;

Parting Class-Song. Concluded.

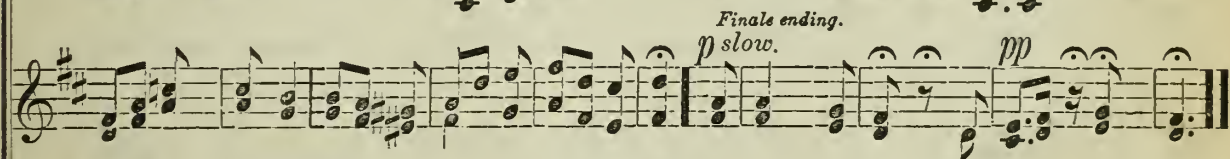
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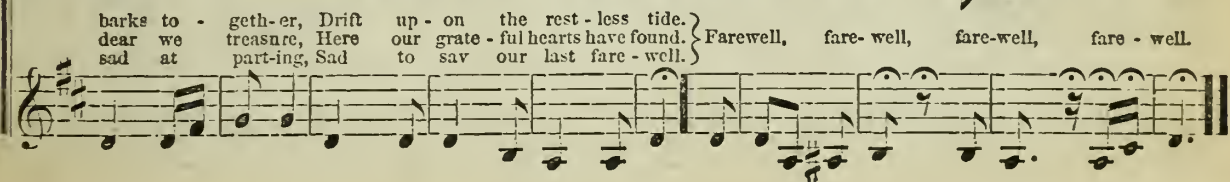
For a part ing lies be - fore us, And we say, fare-well, to - night.
 We re - call with ten - der yearn - ing, Hap - py scenes for - ev - er o'er.
 And our hearts are fond - ly dream - ing, Of the sheaves we gath - er there.



Gent - ly down life's sun - ny riv - er, We've been glid - ing side by side; But no more our
 School-days bright with joy and pleas - ure, Lov - ing friends so true were found; All the mem'ries
 Still we turn with deep re - gret - ting From the way we love so well; And our hearts are



Finale ending.
p slow. *pp*

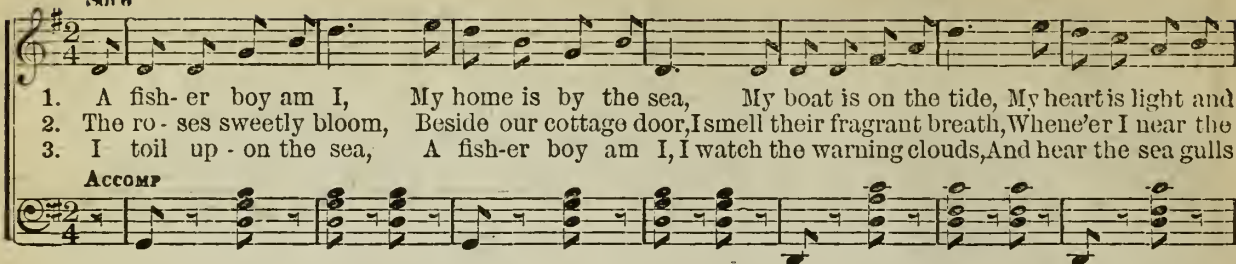


barks to - geth-er, Drift up - on the rest - less tide. } Farewell, fare - well, fare - well, fare - well.
 dear we treasure, Here our grate - ful hearts have found. }
 sad at part-ing, Sad to sav our last fare - well. }

THE FISHER BOY.

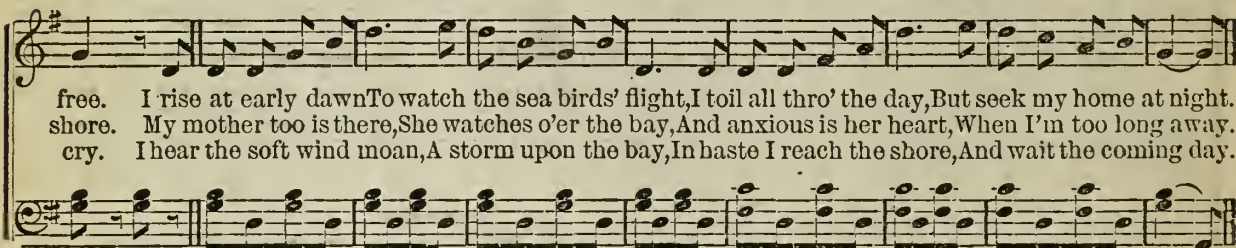
Words and Music by C. A. WHITE.

Solo



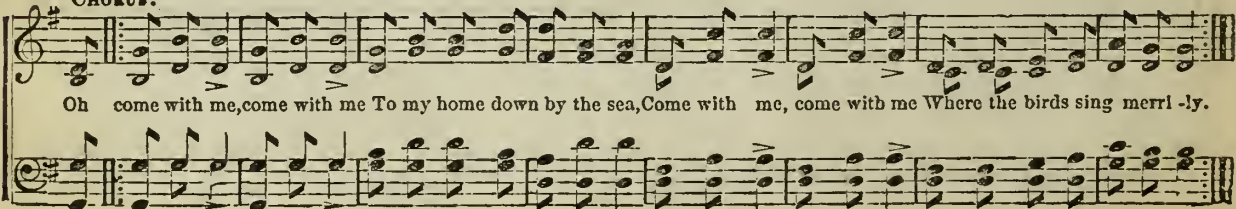
1. A fish-er boy am I, My home is by the sea, My boat is on the tide, My heart is light and
 2. The ro-ses sweetly bloom, Beside our cottage door, I smell their fragrant breath, Whene'er I hear the
 3. I toil up-on the sea, A fish-er boy am I, I watch the warning clouds, And hear the sea gulls

Accomp



free. I rise at early dawn To watch the sea birds' flight, I toil all thro' the day, But seek my home at night.
 shore. My mother too is there, She watches o'er the bay, And anxious is her heart, When I'm too long away.
 cry. I hear the soft wind moan, A storm upon the bay, In haste I reach the shore, And wait the coming day.

CHORUS.



Oh come with me, come with me To my home down by the sea, Come with me, come with me Where the birds sing merrily.

1. A - lone I walked the o - cean strand, A pearl-y shell was in my hand; I stopped and wrote up - on the
 2. And so methought 'twill quickly be With ev'-ry mark of earth from me! A wave of dark ob - liv - ion's
 3. And yet with Him who counts the sands And holds the waters in His hands, I know a last-ing re-cord

sand My name, the year and day; As onward from the spot I passed, One ling'-ring look behind I
 sea Will sweep a-cross the place Where I have trod the sand-y shore Of time, and be to me no
 stands Inscribed against my name, Of all this mor-tal part has wrought, Of all this thinking soul has

cast - A wave came rol - ling high and fast, And washed my lines a - way.
 more; Of me my day, the name I bore, To leave no track or trace.
 thought, And from these fleet - ing mo - ments caught, For glo - ry or for shame.

1. Bring flowers, young flowers for the fes - tal board, To wreath the cup e'er the wine is poured; Bring
 2. Bring flowers, wild flowers to the lone - ly cell, They've tales of joy from the woods to tell; Of
 3. Bring flowers, sweet flowers to the place of prayer, They're na-ture's off-rings, their place is there; They

flowers, bright flow - ers from wood and vale, Their breath floats out in the sum - mer gale; The
 spark - ling streams and the glow - ing sky, The bright world shut from his wea - ry eye; They'll
 speak of hope to the faint - ing heart, A voice of prom-ise, they come and part; They

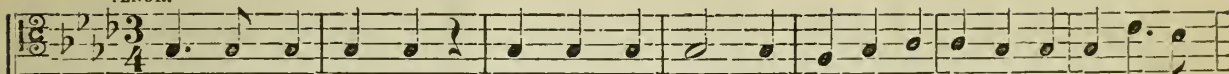
touch of the sun - beam hath waked the flowers, To deck the bright scenes of the pleasure hours.
 bear him a thought of the sun - ny hours, And dreams of his youth, bring him flowers, wild flowers.
 sleep in the dust thro' the win - try hours, They break forth in glo - ry, bring flowers, sweet flowers.

SOFTLY AND TENDERLY.

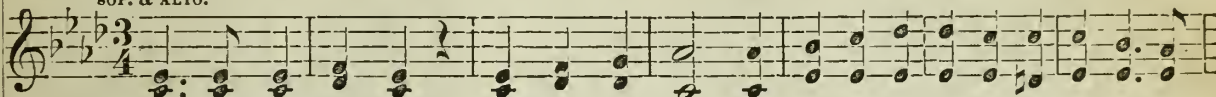
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N. B. SARGENT.

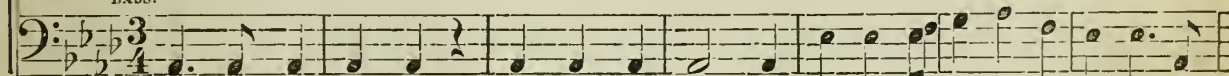
Softly and tenderly.
TENOR.



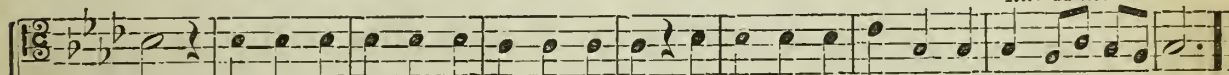
1. Close the door light - ly, bri - dle the breath, Our lit - tle earth an - gel is talk - ing with
SOP. & ALTO.



2. Mu - sic comes float - ing down from the dome; And an - gels are chanting the sweet welcome
3. Cross the hands gent - ly o'er the white breast; So like a mild spir - it that strayed from the
BASS.



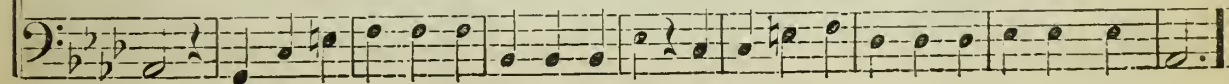
Rit. ad lib.



death; Gent - ly he woos her, she wish - es to stay; His arms are a - bout her, he bears her a - way.



home; Come, stricken weep - er, O, come to the bed; And gaze on the sleep - er, our i - dol is dead.
blest; Bear / er out soft - ly, this i - dol of ours, And let her grave slumbers be 'mid the sweet flowers.



THE UNION RACES.

With force.

To the Atchison, Kansas, Male Quartette Club.

1. Come Un-ion voters, sing this song, Ha! ha! du-da, day! The union track is broad and long, Ha! ha! du-da, day! The
 2. Long time the union steed has run, Ha! ha! du-da, day! And many glorious deeds he's done, Ha! ha! du-da, day! He's
 3. Then come, boys, come, and vote with me, Ha! ha! du-da, day! We're sure to gain the victory, Ha! ha! du-da, day! Our

Un-ion steed is true as steel, Ha! ha! du-da, day! Our hon-est trust in him we feel, Ha! ha! du-da, day!
 bound to win an-oth-er race, Ha! ha! du-da, day! And off the track his foes to chase, Ha! ha! du-da, day!
 motto:— Un-ion, Lib-er-ty! Ha! ha! du-da, day! None oth-er will gain vic-to-ry! Ha! ha! du-da, day!

CHORUS.

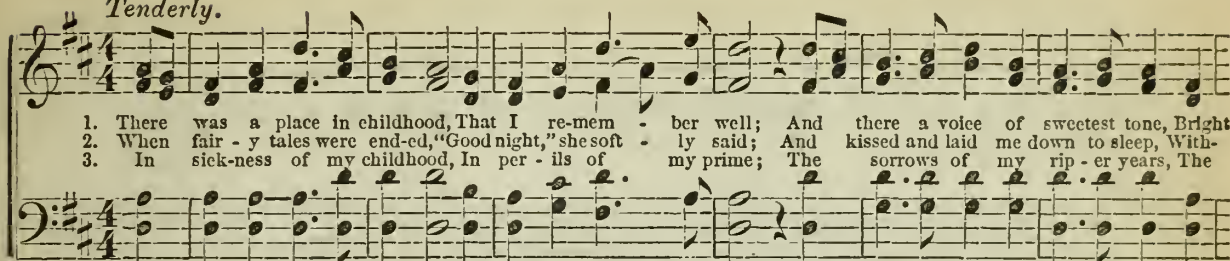
We're bound to vote for none But honest men, and true; We'll bet no money, for the right will win, We're bound to fight it thro'.

MY MOTHER DEAR.

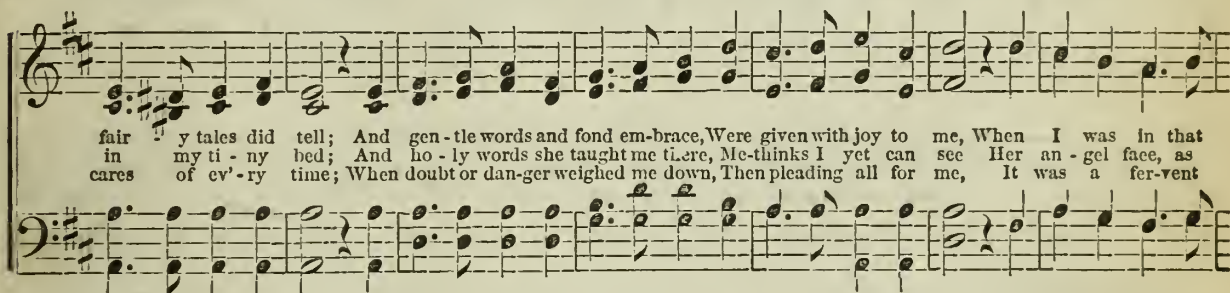
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Arr. from SAMUEL LOVER, by H. S. P.

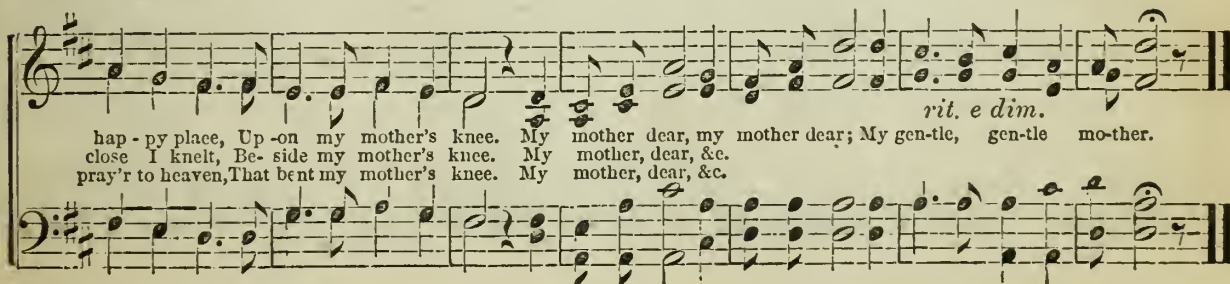
Tenderly.



1. There was a place in childhood, That I re-mem - ber well; And there a voice of sweetest tone, Bright
 2. When fair - y tales were end-ed, "Good night," she soft - ly said; And kissed and laid me down to sleep, With-
 3. In sick-ness of my childhood, In per - ils of my prime; The sorrows of my rip - er years, The



fair y tales did tell; And gen - tle words and fond em-brace, Were given with joy to me, When I was in that
 in my ti - ny bed; And ho - ly words she taught me there, Me-thinks I yet can see Her an - gel face, as
 cares of ev'-ry time; When doubt or dan-ger weighed me down, Then pleading all for me, It was a fer-vent



hap - py place, Up-on my mother's knee. My mother dear, my mother dear; My gen-tle, gen-tle mo-ther.
 close I knelt, Be- side my mother's knee. My mother, dear, &c.
 pray'r to heaven, That bent my mother's knee. My mother, dear, &c.

rit. e dim.

LOOK NOT ON THE WINE. Temperance Song.

TRIO FOR FEMALE VOICES.

Words and Music by N. B. SARGENT.

Prelude.

1. Look not on the wine that sparkles, In the cup so fair; Let its brightness

2. See the many round thee falling, In the fatal snare; Hearthy friends and

Look not on the Wine. Concluded.

95

ne'er de-ceive thee, Death doth linger there; Naught of joy it ever bringeth,
heav-en call-ing, Of the wine be-ware! Shun the cup in youth's bright morning,
Naught of peace doth lend; For it on-ly, on-ly sting-eth, Bit-ter in the end.
Ere its woes be thine; Heed, O, heed this sol-emn warn-ing, Look not on the wine.

The musical score is written on six staves, each with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is composed of eighth and sixteenth notes, with some rests and slurs. The lyrics are printed below the staves, aligned with the corresponding musical phrases. The score concludes with a double bar line on the sixth staff.

PEEK-A-BOO !

H. S. PERKINS.

(The little boy peeps out from his hiding place just before the close of 4th verse, and runs to "Mamma," as suggested by the last chorus.)

SOLO.

1. Where is my lit - tle one, hid - ing from me; Where is my darling, oh, where can he be?
 2. Where is my lit - tle one, where can he be— Hid - ing so much of his sunshine from me?
 3. No lit - tle arms to give mamma a squeeze; No one to comfort her— no one to tease;
 4. Coax - ing won't bring him? the rogue! then I'll try— If he'll not come when he hears mamma cry:

Un - der the so - fa, or un - der the chair; Tho' I keep look - ing I see no one there.
 Oh, how his mu - sic - al prat - tle I miss, Sure I was nev - er so lone - ly as this.
 There on the floor is his cap - and his toy, Where in the world is my beau - ti - ful boy?
 "Oh, my dear boy! come back to me, do, Mam - ma is lone - ly— ha! ha! peek - a - boo!"

mamma. Little boy. mamma. Boy. mamma.
 Peek a - boo! peek a - boo! Peek a - boo! peek a - boo! Dar - ling, I hear thy sweet voice;
 Peek a - boo! peek a - boo! Peek a - boo! peek a - boo! Dar - ling, is mamma's de - light;

Peek-a-Boo! Concluded

97

mamma. *Boy.* *mamma.* *Boy.* *mamma.*

Peek - a - boo! peek - a - boo! Peek - a - boo! peek - a - boo! Run here and make mamma re - joice.
 Peek - a - boo! peek - a - boo! Peek - a - boo! peek - a - boo! Thy smile will make sunshine of night.

MARION DOUGLASS.

IF YOU WERE A HUMMING BIRD.

E. A. HANCHET.

First voice. *Second voice.* *Both.*

1. O 'if you were a hum - ming bird, And you a hon - ey bee; We'd go in - to the
 2. And they would all put on their best, Pink, yel - low, white and blue; And read - y stand to
 3. You'd hide with - in a hol - ly - hock, You'd hum on flower and tree; We'd rev - el in the

Quartette or Semi-Chorus. *First voice.* *Second voice.*

gar - den now, The pret - ty flow'rs to see; And you would make a hum - ming, And
 wel - come us With cups of hon - ey dew; You'd flut - ter round the blos - soms, You'd
 acc - tar sweets, So jol - ly we would be; But you are not a hum - ming bird, And

If You Were a Humming Bird. Concluded.

H'm.....

Quartette or Semi-Chorus.

you would make a buz - zing, So all the love - ly blos - soms, Would know that we were
 set the blue-bells ring - ing, While I'd rock in a white rose, Or on a pink be
 you are not a hon - ey bee, And it's no use to wish you were, For chil-dren nev - er

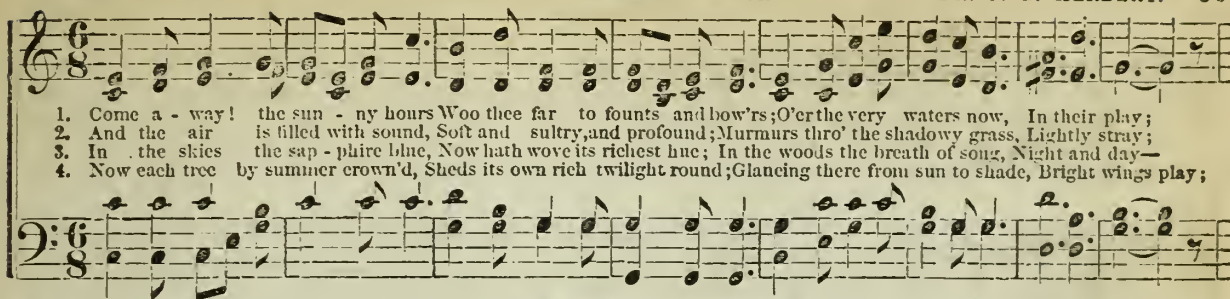
Bz.....

3d voice.

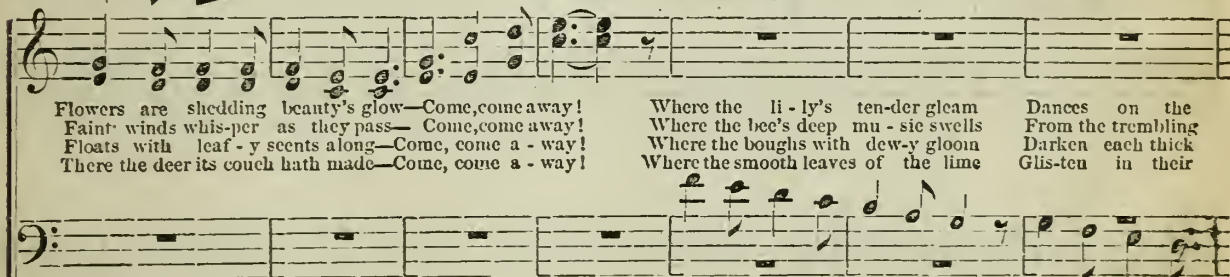
CHORUS.

com - ing. } O if you were a hum - ming bird, And you a hon - ey
 swing - ing. }
 can be. } But you are not a hum - ming bird, Nor you a hon - ey

bee, You'd go in - to the gar - den now, The pret - ty flow'rs to see.
 bee, And it's no use to wish you were, For chil - dren ne'er can be.



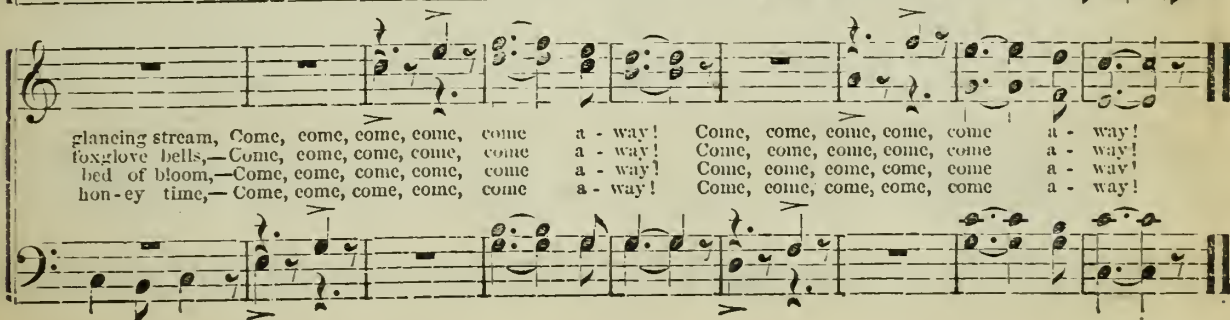
1. Come a - way! the sun - ny hours Woo thee far to founts and bow'rs; O'er the very waters now, In their play;
 2. And the air is filled with sound, Soft and sultry, and profound; Murmurs thro' the shadowy grass, Lightly stray;
 3. In the skies the sap - plaire blue, Now hath wove its richest hue; In the woods the breath of song, Night and day—
 4. Now each tree by summer crown'd, Sheds its own rich twilight round; Glancing there from sun to shade, Bright wings play;



Flowers are shedding beauty's glow—Come, come away!
 Faint winds whis-per as they pass—Come, come away!
 Floats with leaf - y scents along—Come, come a - way!
 There the deer its couch hath made—Come, come a - way!

Where the li - ly's ten - der gleam
 Where the bee's deep mu - sic swells
 Where the boughs with dew-y gloom
 Where the smooth leaves of the lime

Dances on the
 From the trembling
 Darken each thick
 Glis-ten in their



glancing stream, Come, come, come, come, come a - way!
 foxglove bells,—Come, come, come, come, come a - way!
 bed of bloom,—Come, come, come, come, come a - way!
 hon - ey time,—Come, come, come, come, come a - way!

Come, come, come, come, come a - way!
 Come, come, come, come, come a - way!
 Come, come, come, come, come a - way!
 Come, come, come, come, come a - way!

MY BOAT IS ON THE TIDE.

C. A. WHITE,

Allegretto.
Solo.

(BARCAROLE.)

AUTHOR OF "MOONLIGHT ON THE LAKE," ETC.

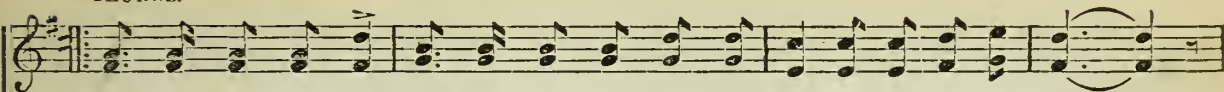
1. My home is by the riv - er side, And my boat is on the tide;
 2. 'Tis here the wild birds sing their lay, Some by night, and some by day;
 3. Now, while my boat is on the tide, Come with me and take a ride; My

With a breeze I make it glide O'er the rip - pling tide.....
 On the lawn the lamb - kins play All the live - long day.....
 home is by the riv - er side, O'er the rip - pling tide.....

My Boat is on the Tide. Concluded.

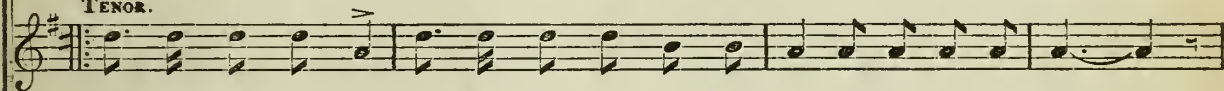
101

CHORUS.



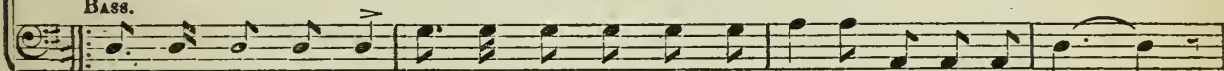
O - ver the riv - er, o - ver the riv - er, My boat is now on the tide....

TENOR.



O - ver the riv - er, o - ver the riv - er, My boat is now on the tide....

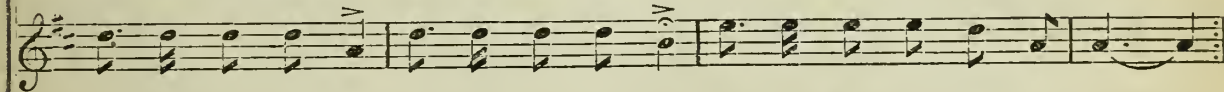
BASS.



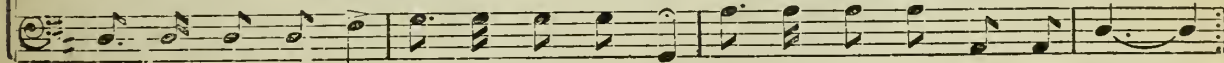
REPEAT *pp.*



O - ver the riv - er, o - ver the riv - er, O - ver the riv - er we glide....



O - ver the riv - er, o - ver the riv - er, O - ver the riv - er we glide....



PUT YOUR HAND TO THE PLOW.

MARCHING SONG.

Words and Music by H. A. P.

Marching time

1. Put your hand to the plow, nev-er turn to go back, March boldly and man-ly a-long; march, march. With a
 2. Yes, the mot-to is good, it will lead you aright; 'Twill serve you wher-ever you go; march, march. Raise a
 3. Ev'-ry day you will march in the right or the wrong, And meet friend and foe, face to face; march, march. You are

firm, stead-y step, keep-ing on the right track, Have a purpose both no-ble and strong; march, march. The
 loft your bright ban-ner when hot-test the fight, That all oth-ers your mot-to may know; march, march. The
 grow-ing more weak, or you're grow-ing more strong, And you're winning or losing the race; march, march. You've

mist just be-fore you will beat a retreat; 'Twill give you the right of the way; march, march. It will
 first step you take may seem wea-ry and hard, Press onward, turn not by the way; march, march. For the
 noth-ing to fear, with our mot-to in view, You sure-ly shall win in the fray; march, march. 'Tis by

Put your Hand to the Plow. Concluded.

103

leave a clear track for your bold, steady feet, As soon as you promise, and say:
 next will be easy, with faith, take my word, If on - ly you promise, and say:
 hat - ing the wrong, and by lov - ing the true, And keep - ing your promise, and say:

CHORUS. *Firm.*

I'll nev - er turn back from the cause that is right, But march with a step, firm and free; I'll

Halt.

March.

fight for the good, for the true and the right, And march on to vic - to - ry! march! march!

THE ORPHAN CHILDREN.

H. S. PERKINS.

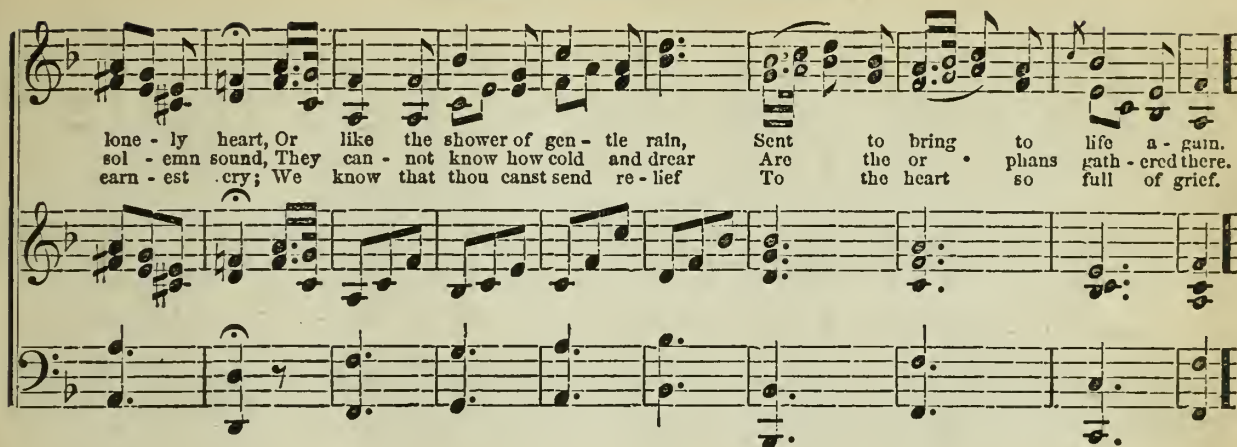
IN APPROPRIATE COSTUME IF SUNG IN CONCERT.

1. Poor, wan - d'ring chil - dren, and no home, Thro' the streets we lone - ly roam; No pass - er has a friend - ly
 2. The rich know not the pain and woe, As we wan - der to and fro; They know not how the tears will
 3. 'Tis hard to ask that friend - ly aid, By the rich to us be made; And yet we pray a Father's

smile, For a mo - ment to be - guile; No ray of sun - shine to im - part, That may cheer the
 flow, When we to our hov - els go; And when the chill winds whis - tle round, With a mournful,
 care, Will not leave us to de - spair. Oh, Fa - ther, list - en from the sky, To the or - phan's

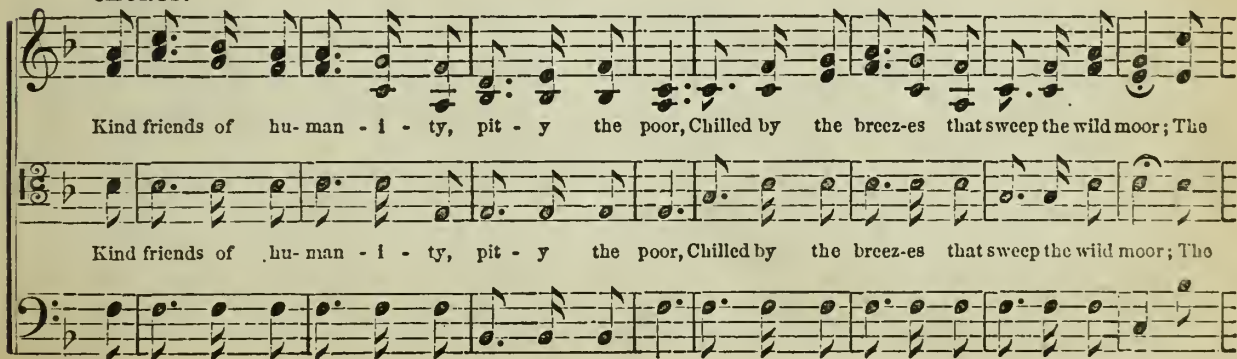
The Orphan Children. Continued.

105



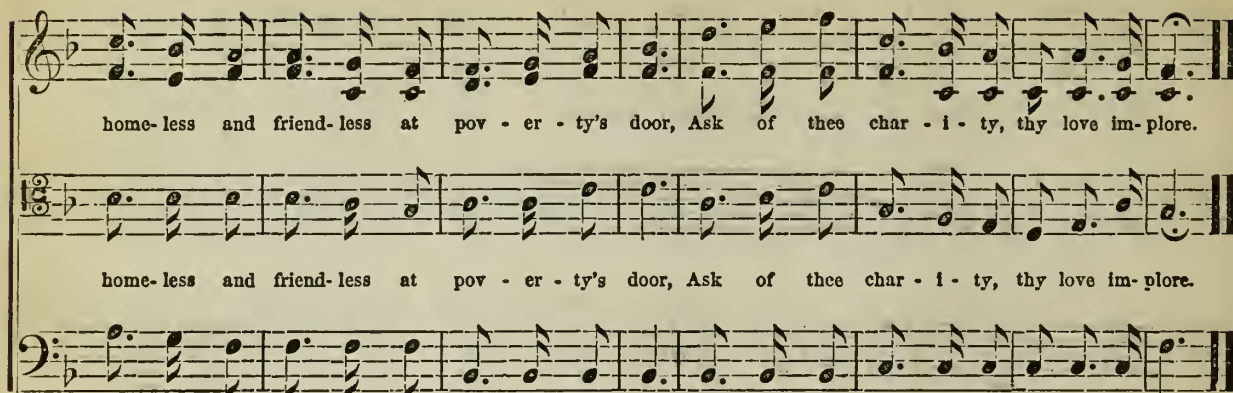
lone - ly heart, Or like the shower of gen - tle rain, Sent to bring to life a - gain.
 sol - emn sound, They can - not know how cold and drear Are the or - phans gath - ered there.
 earn - est cry; We know that thou canst send re - lief To the heart so full of grief.

CHORUS.



Kind friends of hu - man - i - ty, pit - y the poor, Chilled by the breez-es that sweep the wild moor; Tho
 Kind friends of hu - man - i - ty, pit - y the poor, Chilled by the breez-es that sweep the wild moor; Tho

The Orphan Children. Concluded.

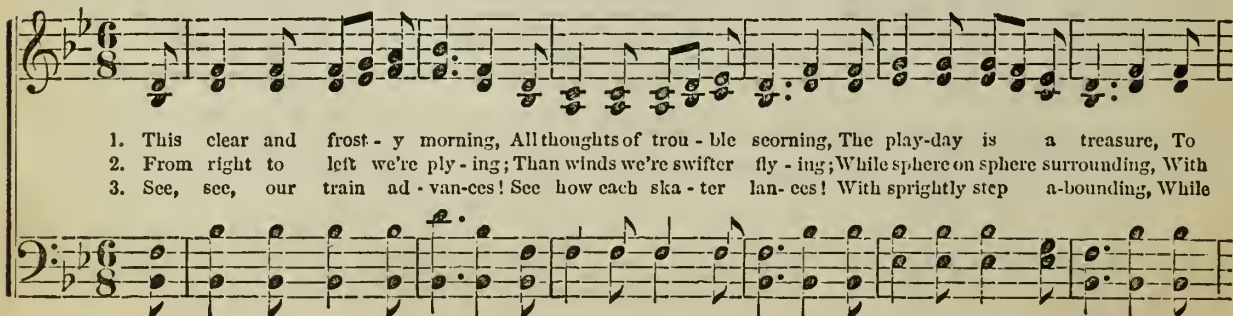


home-less and friend-less at pov - er - ty's door, Ask of thee char - i - ty, thy love im-plore.

home-less and friend-less at pov - er - ty's door, Ask of thee char - i - ty, thy love im-plore.

SKATING SONG.

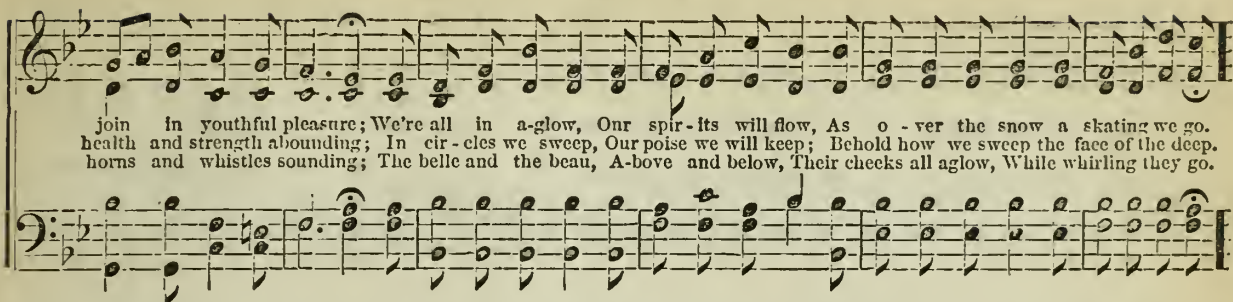
H. S. P.



1. This clear and frost - y morning, All thoughts of trou - ble scorning, The play-day is a treasure, To
 2. From right to left we're ply - ing; Than winds we're swifter fly - ing; While sphere on sphere surrounding, With
 3. See, see, our train ad - van-ces! See how each ska - ter lan-ces! With sprightly step a-bounding, While

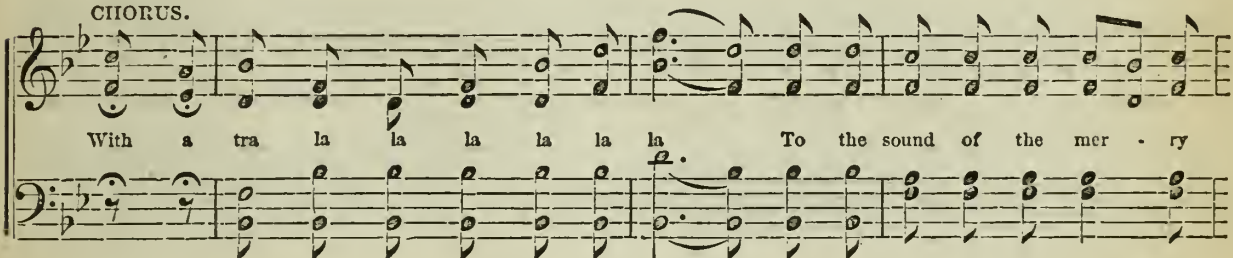
Skating Song. Concluded.

107

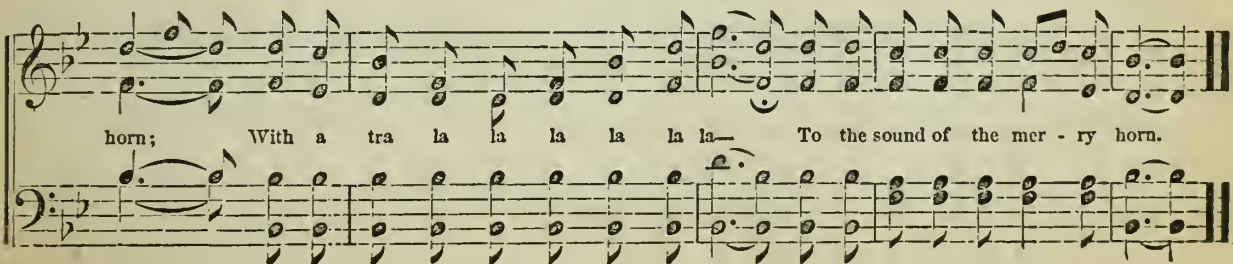


join in youthful pleasure; We're all in a-glow, Our spir-its will flow, As o-ver the snow a skating we go.
 health and strength abounding; In cir-cles we sweep, Our poise we will keep; Behold how we sweep the face of the deep.
 horns and whistles sounding; The belle and the beau, A-bove and below, Their cheeks all aglow, While whirling they go.

CHORUS.



With a tra la la la la la la To the sound of the mer - ry



horn; With a tra la la la la la la— To the sound of the mer - ry horn.

CHARMING MAY.

CHAS. H. CARROLL.

Fine.

First system of musical notation, treble and bass staves, 3/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "We long thy love-ly face to see, And prais-es sweet to of-fer thee; O charming May, when O charming May, when O charm - ing May, when"

Second system of musical notation, treble and bass staves, 3/4 time. The melody continues in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "wilt thou come, And fill with joy each hap-py home? O charming May, when wilt thou when wilt thou come, And fill with joy each hap-py home? wilt thou come, And fill with joy each hap-py home?"

Third system of musical notation, treble and bass staves, 3/4 time. The melody continues in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "come? Thus did we sing, and long - ing pray, And thns re - plied the kind-ly May: "If"

Charming May. Concluded.

109

thou wilt good and hap - py be, Then will I ear - ly come to thee, Then will I chase the

This system contains the first line of music. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The lyrics are written below the staff, with hyphens indicating syllables that span across multiple notes.

snow a - way, And make the house and gar - den gay, With song of birds and gold-en light, And

The second system continues the melody. The treble staff shows a continuation of the melodic line, and the bass staff continues the accompaniment. The lyrics 'snow a - way' and 'gold-en light' are split across the two staves.

clust - 'ring blos - soms fair and bright." Come love - ly May, come charming May, We long once more thy

The third system concludes the piece. The treble staff features a final melodic phrase, and the bass staff provides a concluding accompaniment. The lyrics 'clust - 'ring blos - soms fair and bright.' and 'We long once more thy' are written below the staff.

Charming May. Concluded.

face to see, We long our thanks to of-fer thee. Then hasten May, To thee belong, most lovely May, Our
Then hast-en May, To thee, belong, most lovely May

sweetest song; Most love-ly May, most charming May, We long once more thy face to see; We
Our sweetest song,

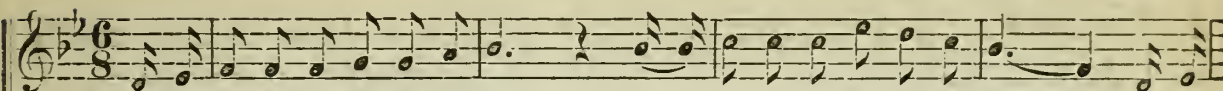
cres.
long our thanks to of-fer thee; Then hasten May, To thee belong, most lovely May, Our joy-ous song.
hast-en May, To thee belong, most love-ly May,

YOU'LL FIND IN THE END IT DON'T PAY.

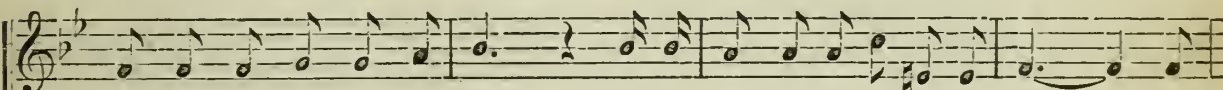
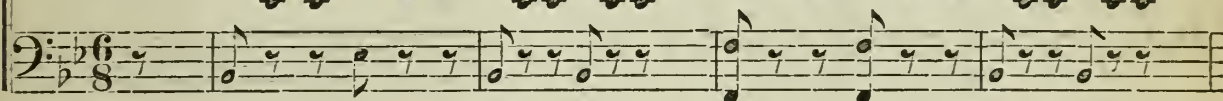
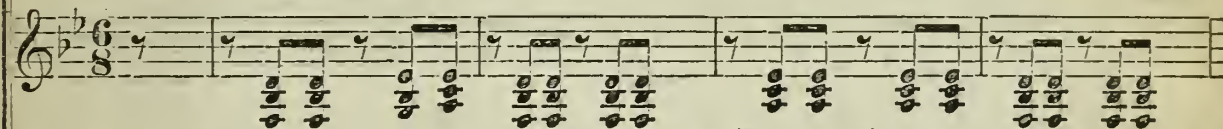
111

A MOTTO SONG AND CHORUS.

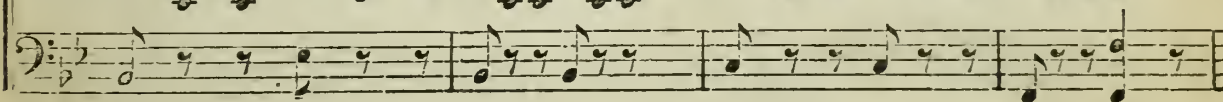
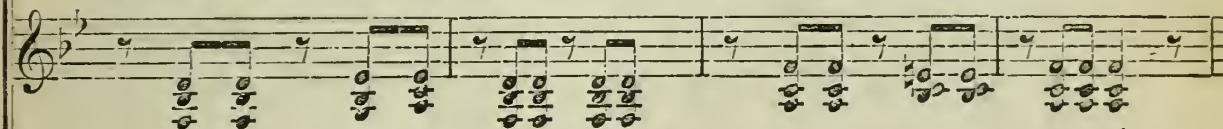
Words and Music by N. B. SARGENT.



- | | | |
|---|--|-----------|
| 1. You may drive your fast horse if you please, | And live in the ve - ry best style; | Smoke the |
| 2. You may dress the most styl-ish and fine, | With your gold-head-ed cane walk the street; | Drink the |
| 3. Al-ways stand for the right with a will, | And bold-ly contend with the wrong; | Help the |



- | | | |
|-------------------------------------|--|------|
| choic - est ci - gars at your ease, | And rev - el in pleasur a - while, | Play |
| ve - ry best bran - dy or wine, | And flirt with each lass that you meet, | Live |
| weak with his bur - den up hill, | And the wea - ry one cheer him a - long, | Bo |



You'll Find in the End it Don't Pay. Continued.

billiards from morning till night,
on - ly for self - ish delight,
gen - tle and lov - ing to all,

Or loaf in the bar room all day;
To be what the world will call gay;
Do some one a kindness each day;

But
But
Lend thy

The first system of the musical score features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal line, with some words split across lines.

see if my words are not right,
see if my words are not right,
aid to the need - y one's call,

You'll find in the end "It don't pay."
You'll find in the end "It don't pay."
And you'll find in the end it does pay.

The second system continues the musical score. It includes the same vocal and piano parts. The lyrics conclude with a double bar line. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the vocal line.

You'll Find in the End it Don't Pay. Concluded.

113

CHORUS.

3d v.—You'll find it don't pay, my boys, To be live hon - est and three years in one, When To

health and wealth and name are gone, And life is but just be - gun.
have a good name and high er joys, With friends that are kind and true.

BIRDIE HAS COME.

WM. A. PACKARD.

SOLO.

1. Bir-die has come to live with me, Hopping a-bont so light and free,
2. Bir-die has made np in the tree, The pret - ti - est nest you ev - er see,
3. Bir-die eats crumbs from off my knee, Then she will sing her sweet chick - a - dee,

Birdie Has Come. Continued.

Singing her beauti - ful song of glee, Yes birdie's come to live with me,
 Such pret - ty eggs, just one, two, three, Yes birdie's come to live with me,
 She is as cunning as she can be, Since she has come to live with me.

ECHO.

ECHO.

Bir - die has come, left her nice home, Left her nice home to
 Boys must not steal her nest a - way, That's a good boy, don't
 Now won't you come see birdie's home, See birdie's home up

live with me, Bir-die has come, left her nice home, Left her nice home to live with me.
 rob her I pray, Boys must not steal her nest a - way, That's a good boy, don't rob her I pray.
 in the tree, Now won't you come see birdie's home, See birdie's home up in the tree.

Birdie has Come. Concluded.

115

CHORUS.

I love to roam the fields all day, Watch - ing the birds and lambs at play,

They learn to heed my gen - tle plea, Bird - ie has come to live with me,

They learn to heed my gen - tle plea, Bird - ie has come to live with me.

WELCOME, MERRY SPRING-TIME.

J. H. TENNEY.

1. She is with ns, she is with ns; For I hear her gen - tle sigh, And her
 2. Soft - ly trills the lit - tle spar - row, Peck - ing seeds from out the sod, And the
 3. Now the brook - let is nn - fet - tered, Swol - len by the melt - ed snow; Shin - ing

mu - sic tones of glad - ness, Float - ing thro' the branch - es dry; Now the south wind lifts the
 ro - bin o'er me fly - ing, Lifts his an - them up to God; To the hol - low oak re -
 like a thread of sil - ver, Sing - ing thro' the vale be - low; To - kens of the lap - py

carpet, Spread be - neath the for - est old, Waketh up the scent - ed vio - let From her bed of rich - est mould.
 turneth, Yet a - gain the bluebird bright, And the quail beside the hed - ges Runs and whistles with de - light.
 spring time, On the hill side by the brook, Emerald grasses, vel - vet moss - es, Smile from many a sun - ny nook.

Welcome, Merry Spring-time. Concluded.

117

CHORUS.

Wel - come, wel - come mer - ry spring - time, Wel - come to thy gen - tle

sigh, And the mu - sic tones of glad - ness, Float - ing thro' the branch - es dry.

DR. T. C. CHATTLE.

WE COME, KIND FRIENDS. Greeting Song. WILL. W. BENTLEY.

Cheerfully.

1. With hap - py hearts we now will seek, The pas - sing hour to cheer, While songs we sing and
 2. The time we spend our minds to store, Is la - bor not in vain. We know when school-days
 3. There are few words we can - not spell, Few sums we can - not do, Few lands of which we
 4. As we the hill of sci - ence tread, What ob - sta - cles a - bound, Tho' barriers rise, fame's

We Come, Kind Friends. Concluded.

words we speak, Will give you wel - come here. How dull would be the work we do, If
 once are o'er, They come not back a - gain; Our mo - ments are as grains of gold, If
 can not tell, And maps their semb - lance too; And grammar's dry and te - dious words, We
 flow' - ring meads Will at the end be found. For du - ty's path tho' rough, is plain, If

it were not for song, To cheer the hours of stud - y thro' And let them speed a - long.
 sown with care - ful hand, Will har - vests yield of worth untold, That wealth could not com - mand.
 have at our com - mand, And pens far mightier than the sword, We wield with skill - ful hand.
 we have earn - est will, Suc - cess in life we may ob - tain, And well our sta - tions fill.

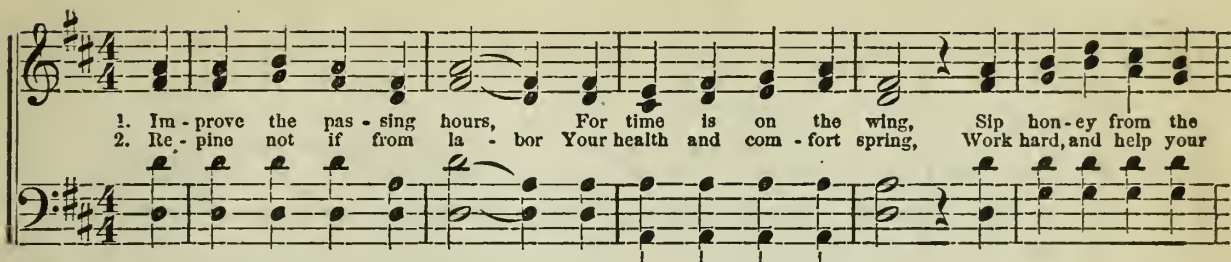
CHORUS. *faster.*Repeat *pp.*

We come kind friends, Our welcome strains pro - long, We come, we come, To sing our greet - ing song.
 We come, we come, We come, we come,

IMPROVE THE PASSING HOURS.

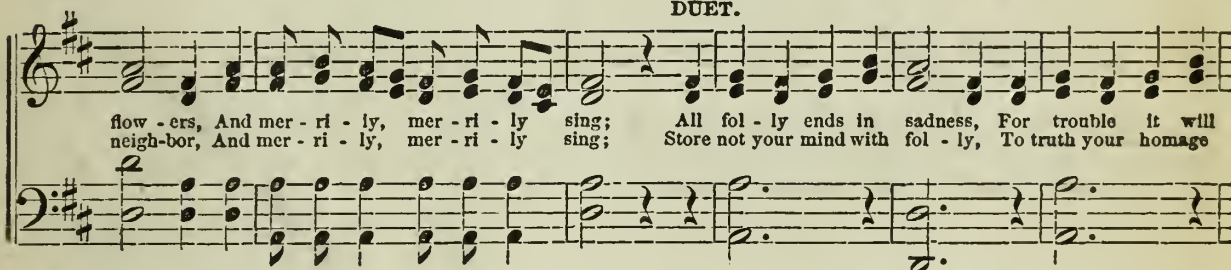
W. T. WILEY.

119



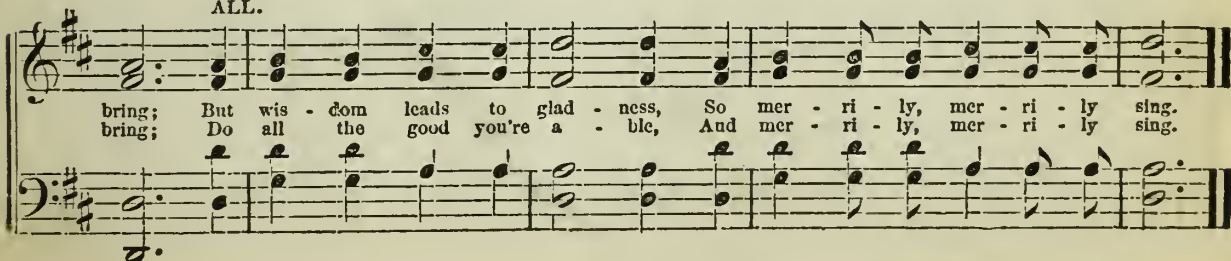
1. Im - prove the pas - sing hours, For time is on the wing, Sip hon - ey from the
2. Re - pine not if from la - bor Your health and com - fort spring, Work hard, and help your

DUET.



flow - ers, And mer - ri - ly, mer - ri - ly sing; All fol - ly ends in sadness, For trouble it will
neigh - bor, And mer - ri - ly, mer - ri - ly sing; Store not your mind with fol - ly, To truth your homage

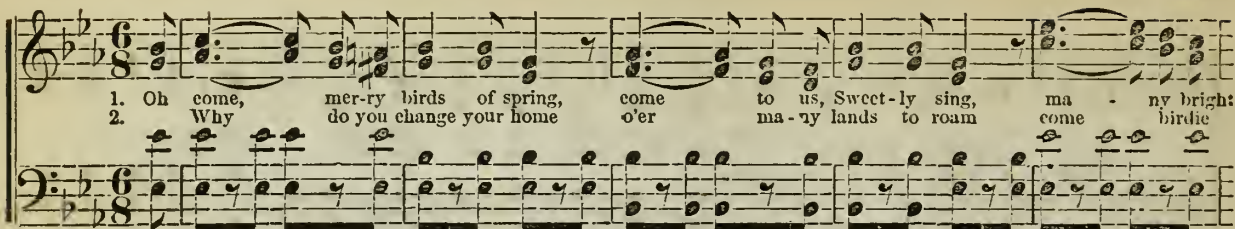
ALL.



bring; But wis - dom leads to glad - ness, So mer - ri - ly, mer - ri - ly sing.
bring; Do all the good you're a - ble, And mer - ri - ly, mer - ri - ly sing.

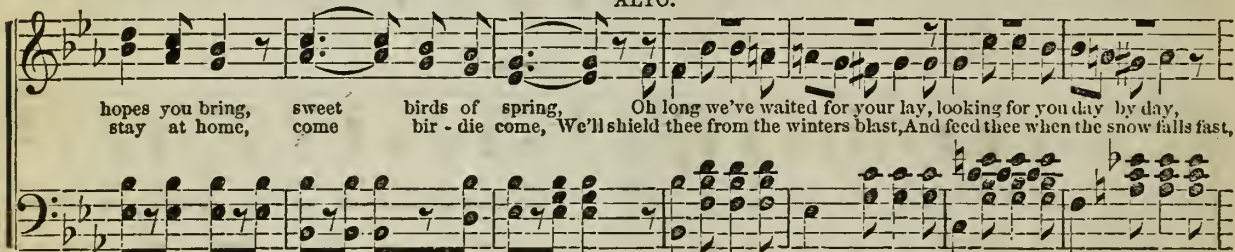
COME, MERRY BIRDS OF SPRING. Duet.

C. A. White.



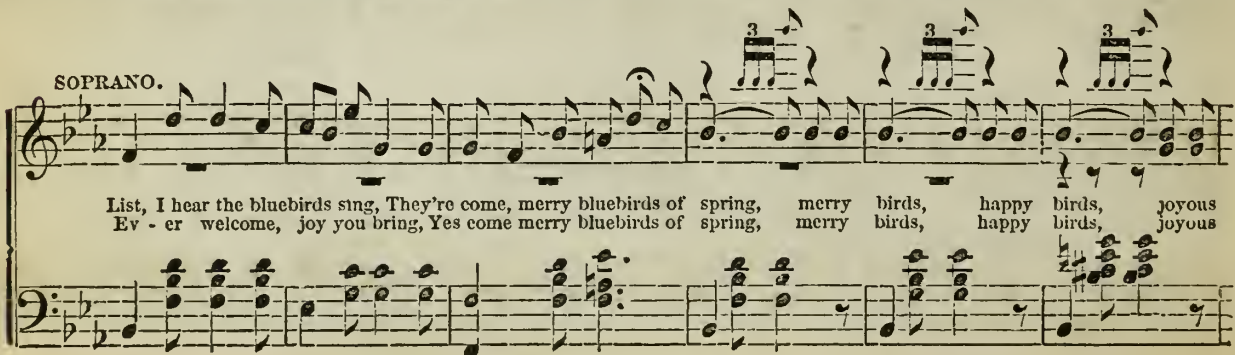
1. Oh come, mer-ry birds of spring, come to us, Sweet-ly sing, ma - ny bright
 2. Why do you change your home o'er ma - ny lands to roam come birdie

ALTO.



hopes you bring, sweet birds of spring, Oh long we've waited for your lay, looking for you day by day,
 stay at home, come bir - die come, We'll shield thee from the winters blast, And feed thee when the snow falls fast,

SOPRANO.



List, I hear the bluebirds sing, They're come, merry bluebirds of spring, merry birds, happy birds, joyous
 Ev - er welcome, joy you bring, Yes come merry bluebirds of spring, merry birds, happy birds, joyous

Come, Merry Birds of Spring. Concluded.

121

tr.

birds birds of spring Mer-ry bluebirds of spring have come. Oh mer-ry
birds birds of spring Mer-ry bluebirds of spring have come. Oh mer-ry

birds of spring come to us sweet-ly sing, man-y bright hopes you bring

ad lib.

sweet birds of spring, Yes man-y bright hopes you bring sweet birds of spring.

ASK ME NOT TO FORGET THEE.

MATTIE WINFIELD TORREY.

J. W. TURNER.

Tenderly.

1. Nay, ask me not now to for - get thee, Still close - ly would mem - o - ry cling; This
 2. Still, still let me dream on, no lon - ger The spir - it that loves thee, distress; A
 3. For - get thee! as soon may the sum - mer For - get the sweet flow - ers of spring; Or

heart can - not cease to re - gret thee, What - ev - er the fu - ture may bring. Still,
 love that with ab - sence grows stronger, Is wait - ing thy com - ing to bless. I
 si - lence for - get the low mur - mur Of kiss - es the waves ev - er bring. May

still in the past I would lin - ger, The past with its mem - o - ries bright; And
 lin - ger and watch for thy footstep, I list for the sound of thy voice: O,
 all that is bright - est and sweetest, In life be thy por - tion and share: Be

Ask me not to forget thee. Concluded.

123

nev - er shall Time lift a fin - ger, The bloom of its ros - es to blight.
 when shall the bless - ing it cov - ets, The heart of the watch - er re - joice.
 hap - py, God's bless - ing at - tend thee, Is ev - er my wish and my prayer.

CHORUS.

Then ask me not now to for - get thee, And strive not the bond to un - do; This

heart can - not cease to re - gret thee, Nor cease to be faith - ful and true.

LITTLE BOY BLUE.

Words Arr.

P.

1. Un-der the hay stack, lit-tle Boy Blue, Sleeps with his head on his arm, While voi-ces of men, and
 2. Weary with watching, lit-tle Boy Blue, Hears not the sound of a-larm; For soundly he slumbers
 3. Sweet be the sleep of lit-tle Boy Blue, Al-ways so cheerful and calm; Sweet paece to his soul, and

CHORUS.

voi-ces of maids, Are cal-ling him o-ver the farm. Lit-tle Boy Blue, come blow your horn,
 all the day through, And noth-ing cares he for the farm. Lit-tle Boy Blue, come blow your horn,
 rest to his limbs, He'll nev-er come back to the farm. Lit-tle Boy Blue has blown his horn,

1 & 2nd. Sheep in the meadow and cows in the corn; Where is the boy to look after the sheep? Under the hay stack, fast asleep!
 3d v. Calling the sheep and the cows from the corn—For the last time he has called the stray sheep; He's under the hay stack fast asleep!

SI FFP. DARLING, SLEEP. Serenade.

125

Words and Music by H. S. PERKINS.

Andante e legato.

1. Sleep, dar - ling sleep, sleep Now the cur - tain of the night,
 2. Sleep, dar - ling sleep, sleep May the zeph - yrs thro' the tree,
 3. Sleep, dar - ling sleep, sleep Slum - ber on till morning breaks

Hides the sun - beam's gold - en light, All is qui - et as the deep, Sleep, dar - ling,
 Car - ry sweet - est dreams to thee; An - gels o'er thee vi - gils keep, Sleep, dar - ling,
 And the earth to life a - wakes; Smile e'er sweet - ly, nev - er weep, Sleep, dar - ling,

Sleep; Sleep..... Sleep.....

Andante.

1. Lone - ly I wan - der, in sad - ness and pain,
 2. Once I was hap - py, and loved ones were near,
 3. Bright are the homes that I see on each side,

Long-ing to look on my dear ones again;
 Friends and com-pan-ions were gen - tle and dear!
 Man-sions of wealth, and of love and of pride;

p

Clouds of mis-for - tune are o - ver me cast,
 Still I re - mem - ber my mo-ther's de - light—
 Once I'd a home just as bright and as fair—

Sad - ly I weep when I think of the past!
 Clasp'd in her arms when she bade me "good night!"
 Loved ones and dear ones to wel - come me there!

Far from Home. Continued.

127

No glance of pi - ty or kind - ness I see, None seem to care for my sor - row or me;
Cold are the fa - ces that now pass me by, — What is there left for me now but to die?
Fa - ther of all, in Thy pi - ty look down, Help me, tho' dark - ly the tem - pest may frown;

Lost in the whirl of the ci - ty I roam, — Friendless, for - sa - ken, I'm far, far from home.
Lost in the whirl of the ci - ty I roam, — Hope - less and help - less, I'm far, far from home.
Watch o'er my foot-steps while sad - ly I roam, — Save Thy poor wand - rer, so far, far from home.

CHORUS.

House-less and wea - ry, I'm plod - ding my way, Lost a - mong strangers, from day un - to day,

House-less and wea - ry, I'm plod - ding my way, Lost a - mong strangers, from day un - to day,

The musical score for the chorus is written for three parts: Treble, Alto, and Bass. It is in the key of D major (two sharps) and 2/4 time. The melody is simple and repetitive, with the lyrics 'House-less and wea - ry, I'm plod - ding my way, Lost a - mong strangers, from day un - to day,' repeated twice. The first system includes a double bar line and repeat dots. The second system continues the melody and lyrics.

No place of shel - ter 'neath yon cheer - less dome, Friendless, for - sa - ken, I'm far, far from home.

No place of shel - ter 'neath yon cheer - less dome, Friendless, for - sa - ken, I'm far, far from home.

The musical score for the final section is written for three parts: Treble, Alto, and Bass. It is in the key of D major (two sharps) and 2/4 time. The melody is simple and repetitive, with the lyrics 'No place of shel - ter 'neath yon cheer - less dome, Friendless, for - sa - ken, I'm far, far from home.' repeated twice. The first system includes a double bar line and repeat dots. The second system continues the melody and lyrics. A forte (f) dynamic marking is placed above the first system.

HOUR BY HOUR.

129

Words and Music by Charlie G.

1. Hour by hour the time is go - ing, Hour by hour draws near the night; Be it sooner, or the
 2. Hour by hour our friends are go - ing, Hour by hour they cross the tide, To a land beyond the

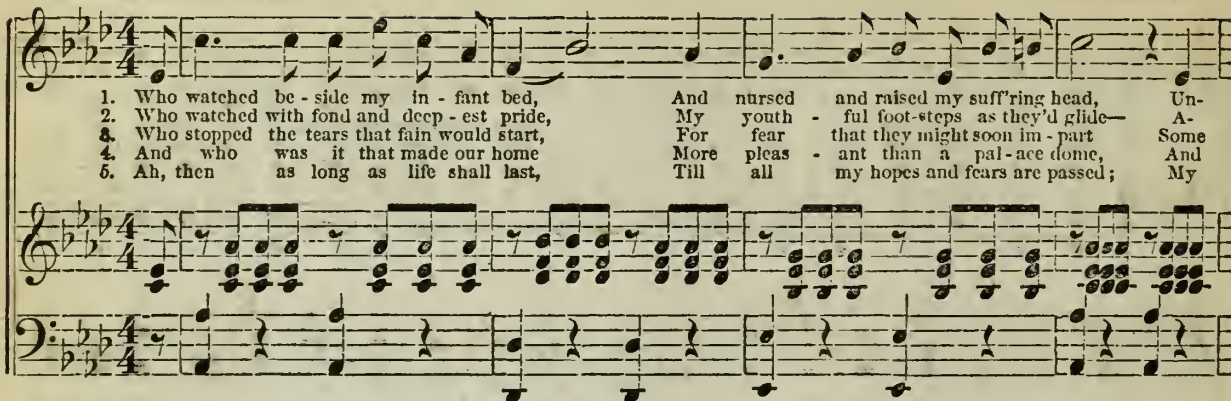
la - ter, Death will take us in his flight; Hour by hour the time is com ing, When we'll
 riv - er, Where our loved ones, dear, a - bide; There we hope to find them hap - py, Where our

lay these bod - ies down, Neath the turf to rest in silence, Till the gos-pel trump shall sound.
 Lord is Prince and King; Hour by hour the time is coming, When in heav'n with them we'll sing.

MY MOTHER.

Mrs MARY J. PHILLIPS.

H. A. PERKINS



1. Who watched be - side my in - fant bed, And nursed and raised my suff'ring head, Un-
 2. Who watched with fond and deep - est pride, My youth - ful foot-steps as they'd glide— A-
 3. Who stopped the tears that fain would start, For fear that they might soon im - part Some
 4. And who was it that made our home More pleas - ant than a pal - ace dome, And
 5. Ah, then as long as life shall last, Till all my hopes and fears are passed; My



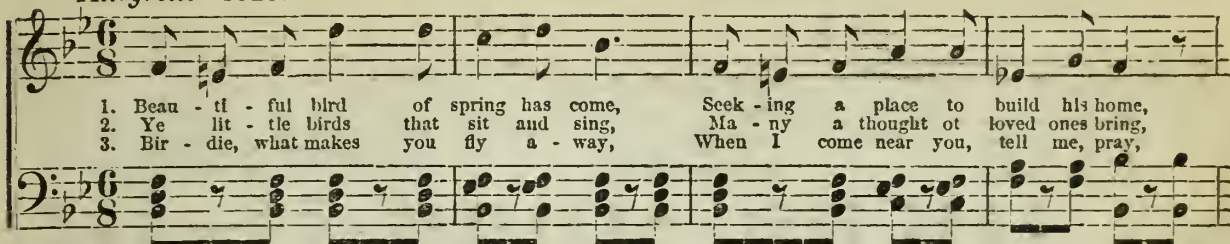
til the burn - ing so - ver fled? It was my mother, it was my mother.
 down life's constant, rol - ling tide? It was my mother, it was my mother.
 sor - row to the youthful heart? It was my mother, it was my mother.
 met us with a welcome tone? It was my mother, it was my mother.
 heart with fil - ial love shall cast On thee, my mother, on thee my mother.

COME, BIRDIE, COME.

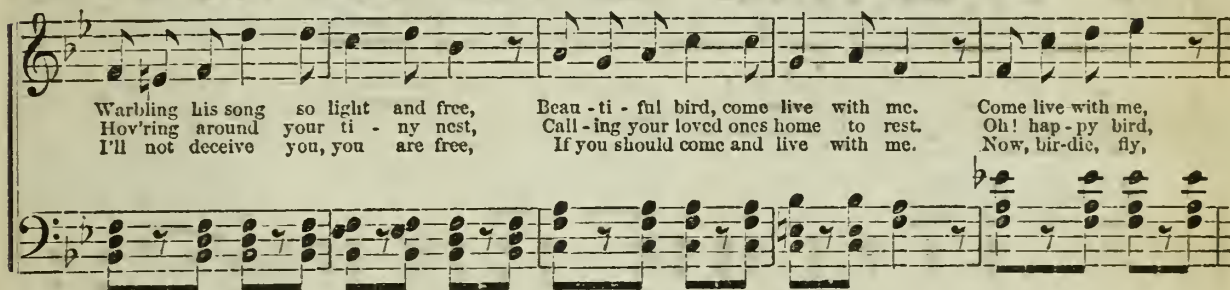
131

All.gretto. SOLO.

C. A. White.



1. Beau - ti - ful bird of spring has come, Seek - ing a place to build his home,
 2. Ye lit - tle birds that sit and sing, Ma - ny a thought of loved ones bring,
 3. Bir - die, what makes you fly a - way, When I come near you, tell me, pray,



Warbling his song so light and free, Beau - ti - ful bird, come live with me. Come live with me,
 Hov'ring around your ti - ny nest, Call - ing your loved ones home to rest. Oh! hap - py bird,
 I'll not deceive you, you are free, If you should come and live with me. Now, bir-die, fly,



ECHO. you shall be free, ECHO. If you will come and live with me.
 no thought of care, No ach-ing heart, no grief to bear,
 fast to the sky, To your sweet home, for night is nigh,

Come, Birdie, Come. Continued.

Come live with me,
 O - ver the land,
 And when the sun

ECHO.

you shall be free,
 o - ver the sea,
 shines o'er the lea,

ECHO.

Beau - ti - ful bird, come live with me.
 Come change your home and live with me.
 Bring thy sweet mate and live with me.

The first system of the musical score features a treble and bass staff in G major. The treble staff contains the vocal melody with lyrics. The bass staff provides a harmonic accompaniment using chords and eighth notes. The system includes a vocal line, an echo line, and a chorus line.

I'm all a - lone,
 Come change your home,
 Then we will sing,

ECHO.

Come live with me,
 No more to roam,
 Daylight to bring,

ECHO.

Come live with me.....
 Come change your home....
 Then we will sing.....

The second system continues the musical score. It features a treble and bass staff in G major. The treble staff contains the vocal melody with lyrics. The bass staff provides a harmonic accompaniment using chords and eighth notes. The system includes a vocal line, an echo line, and a chorus line.

CHORUS.

..... Come, bir - die, come and live with me,

The third system continues the musical score. It features a treble and bass staff in G major. The treble staff contains the vocal melody with lyrics. The bass staff provides a harmonic accompaniment using chords and eighth notes. The system includes a vocal line, an echo line, and a chorus line.

Come, Birdie, Come. Concluded.

133

We will be hap - py, light and free; You shall be all the world to me, Come, bir-die, come and live with me, You shall be all the world to me, Come, birdie, come and live with me.

This musical score is for the song 'Come, Birdie, Come. Concluded.' It is written in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'We will be hap - py, light and free; You shall be all the world to me, Come, bir-die, come and live with me, You shall be all the world to me, Come, birdie, come and live with me.' The score consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system ends with a repeat sign, and the second system ends with a double bar line.

DR. T. C. CHATTEL.

GOOD NIGHT.

WILL. W. BENTLEY.

1 Once a - gain we come be - fore you, That our good night may be said, For the hours have
2. As these eve - ning hours of plea - sure Waft us to the night's re - pose, So in fill - ing
3. Let us then be up and do - ing, There's e - nough for all to do; Know - ing in the

This musical score is for the song 'GOOD NIGHT.' It is written in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: '1 Once a - gain we come be - fore you, That our good night may be said, For the hours have 2. As these eve - ning hours of plea - sure Waft us to the night's re - pose, So in fill - ing 3. Let us then be up and do - ing, There's e - nough for all to do; Know - ing in the'. The score consists of two systems of music, each with a vocal line and a piano accompaniment line. The first system ends with a repeat sign, and the second system ends with a double bar line.

Good Night. Concluded.

hast - ened o'er you, With a stead - y, noise - less tread. Now the hum of
out life's mea - sure, We are draw - ing to its close. And the lamp of
night that's com - ing, None his call - ing can pur - sue. Let us then that

toll is end - ed, Fad - ed is the day - and light, While the twi - light
life now burn - ing, Bright - ly with its ves - tal light, Back to God the
home be seek - ing Where re - pose is pure de - light, Where no fare - well

sha - dows dark - en, We will say to all, good night, all, good night.
soul re - turn - ing, Fade in - to a long good night, long good night.
word is spo - ken, Where we'll nev - er say good night, say good night.

1st. 2d.

BEAUTIFUL NATURE.

D. HAYDEN LLOYDE.

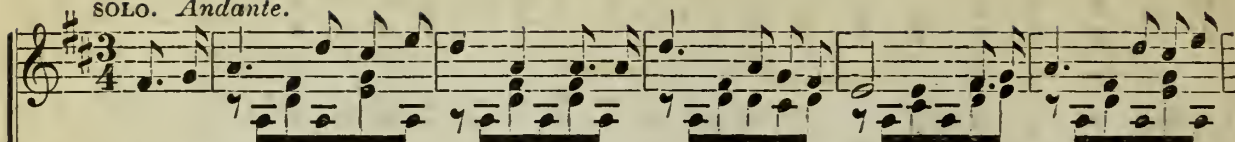
135

1. Fair are the mead - ows, Fair are the woodlands, Robed in the blooming which summer brings; Cheered by the
 2. Fair is the sun - shine, Fair is the moon - light, And the bright stars a - bove that we see; Beau - ti - ful

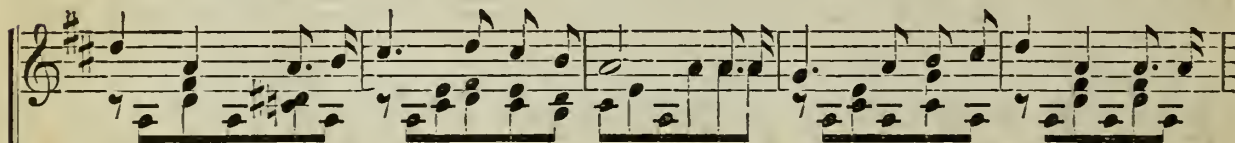
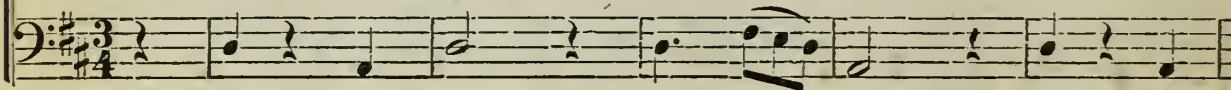
flow - ers, Scent - ing the breez - es, Charmed by the war - bler, sweet - ly he sings.
 noon - day, Beau - ti - ful twi - light, Sweet - est of con - cord, sweet mel - o - dy.

CHORUS.

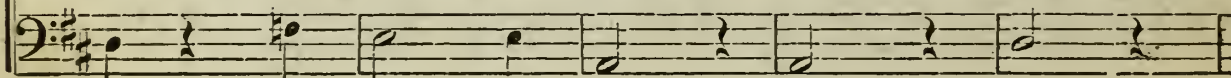
Beau - ti - ful na - ture, Robed in thy treas - ure, All things to cheer us, Beau - ti - ful things.

SOLO. *Andante.*

1. There's a boy without a moth - er, Homeless in the streets to rove; Ne'er a fath er, sister,
2. 'Tis long since he felt the press - ure Of a moth - er's loving kiss, When she left a world of
3. Lead him from the world's tempta - tions To a home within your heart, That from ways of truth and



broth - er, To surround his path with love. Speak a kind word to the or - phan, Take him
 sor - row, Changing earth life such as this, For a land of bliss im - mor - tal, For a
 vir - tue He may ne'er be call'd to part. And his moth - er's spir - it watching, From her



Save the Boy. Concluded.

137

gent - ly by the hand, Tell him of the paths su - per - nal, Leading to the gold - en land.
sweet home full of joy, Leav - ing to the care of strangers Her be - lov - ed dar - ling boy.
home a - bove the skies, Will be - stow the rich - est blessings, Sweet foretaste of Par - a - dise.

CHORUS.

Save the boy! save the boy! Hear the moth - er's cry so

sweet; Save the boy, the prec - ious boy, Wand - 'ring in the ci - ty street.

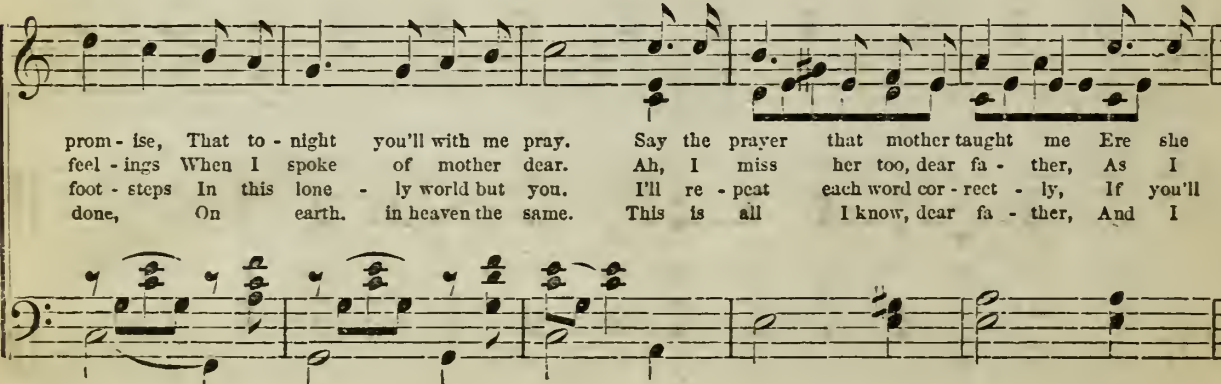
FATHER, PRAY WITH ME TO-NIGHT.

SOLO. *Andante con espressione.*

C. A. White.



1. Bring your chair up near-er, fa - ther, I have something I would say; And I want you now to
 2. Do not turn your head, dear fa - ther; Try to check that fall - ing tear, I meant not to touch your
 3. Come then, fa - ther, kneel be - side me, As my moth - er used to do; I have none to guide my
 4. Our Fa - ther which in heaven art, All hal - lowed be thy name; Thy kingdom come, thy will be



prom - ise, That to - night you'll with me pray. Say the prayer that mother taught me Ere she
 feel - ings When I spoke of mother dear. Ah, I miss her too, dear fa - ther, As I
 foot - steps In this lone - ly world but you. I'll re - peat each word cor - rect - ly, If you'll
 done, On earth. in heaven the same. This is all I know, dear fa - ther, And I

Father, pray with me, to-night. Concluded.

139

sought those realms of light; Come, I'll kiss you, then, dear fa - ther, If you'll pray with me to-night.
 lay me down each night; But I know that she is hap - py In that land that's ev - er bright.
 grant this task so light; Come then, fa - ther, and I'll kiss you, If you'll pray with me to-night.
 want to know the rest; Teach it me as moth - er said it; Fa - ther, grant this small request.

CHORUS.

Oh! then, fa - ther, kneel be - side me, Grant a lit - tle task so

light; For I can - not sleep, dear fa - ther, Un - less you pray with me to - night.

Con espressione.

1. I'm sit-ting a - lone in my own lit - tle home, And my heart it is lone-ly and sad, For I
 2. I'll gath-er up strength to walk in that path That he's asked me to walk in be - low, And

p

think of the pleas - ant days gone by, And the hap - py hours I've had. One
 when I have done with all things on earth, That I with my children may go To

rall. *molto*

In my own little home. Concluded.

141

espressivo.

p

ten.

link of the house - hold chain is broke, The hus - band, the fa - ther is gone; And
meet that fond husband that's gone be - fore, And dwell with him there in that home Where

colla voce.

I with my three lit - tle chil - dren here, Must traverse this dark world a - lone.
none ev - er brood o - ver sor - row and care, And no heart ev - er feels all a - lone.

rit.

CHORUS.

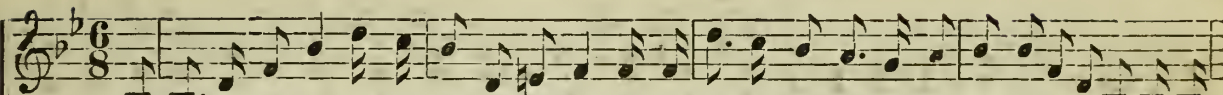
A tempo.

But now I've faith in heaven, I've a fa - ther that's lov - ing and true, He has

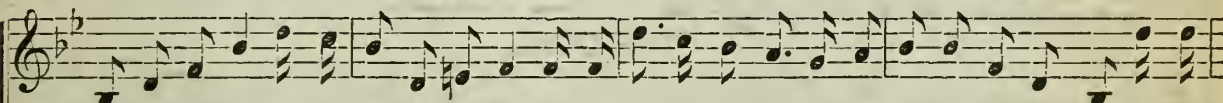
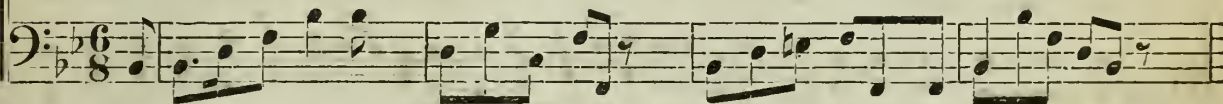
prom - ised that he would faith - ful - ly watch O'er the wid - ow and fa - ther - less too.

THE STAR SPANGLED BANNER.

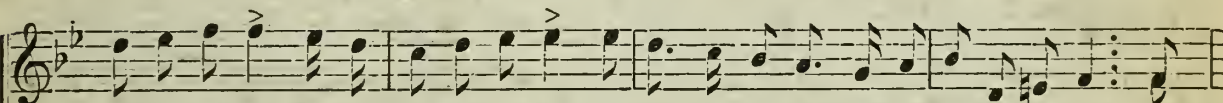
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1. Oh say, can you see by the dawn's early light, What so proudly we hailed at the twilight's last gleaming, Whose broad
2. On the shore, dimly seen thro' the mists of the deep, Where the foe's haughty host in dread silence re-pos-es, What is
3. Oh thus be it ev-er, when freemen shall stand Between their loved home and foul war's desolation; Blest with



stripes and bright stars thro' the per- il - ous fight, O'er the ramparts we watch'd, were so gallant - ly streaming, And the
that which the breeze o'er the tow - er - ing steep, As it fit - ful - ly blows, half con-ceals, half dis - clos - es; Now it
vic - t'ry and peace, may the heav'n-rescued land Praise the pow'r that hath made and preserved us a na - tion; Then



rocket's red glare, the bombs bursting in air, Gave proof thro' the night that our flag was still there; O
catches the gleam of the morning's first beam, In full glo - ry re - fleet - ed now shines on the stream! 'Tis the
conquer we must, when our cause is so just, And this be our motto,—"In God is our trust;" And the



The Star Spangled Banner. Concluded.

say, does the Star-Spangled Ban - ner yet wave, O'er the land of the free and the home of the brave.
 Star - Spangled Banner; Oh long may it wave, O'er the land of the free and the home of the brave!
 Star - Spangled Banner in tri - umph shall wave, O'er the land of the free and the home of the brave!

THE DOVE.

H. S. P.

1. When summer skies were bright and fair, A - mid the cns - t'ring leaves,
 2. And when the an - tumn winds blew chill, When win - try sky grew dim,
 3. But now my lit - tle dove has gone To rest its wea - ry head;
Accompaniment.

Which hngg their bows of rich - est green, Be - neath the hang - ing eaves;
 That dove be - side my win - dow pane, Mur - mured her gen - tle hymn;
 I'll hear no more that mel - low tone, 'Tis si - lent as the dead;

The Dove. Concluded.

145

There came a dove with glossy wings, With low and soothing song;
 The birds that warbled gayly, To summer lands had flown;
 No other song sounds half so sweet, As did my lovely dove;

That charmed my ear and thrilled my heart, Through-out the summer long.
 And the sweet dove, amid the storms, Now sang her songs alone.
 No other can my soul delight, As that sweet song of love.

Tempo ad lib. One voice. *All.* *One voice.* *All dim e rit.*
 Coo..... beau - ti - ful dove; Coo..... beau - ti - ful dove

Allegretto.

1. The oth - er day I land - ed in the ci - ty of New York, I'd just got off the steamboat and I
 2. Nextday I thought I'd take a drive the Cen - tral park to see, I hired a horse and wag - on, and I

start - ed for a walk; An ug - ly saf - ron col - ored dog came barking at my feet, It wouldn't stop, I
 start - ed off with glee; Bnt com - ing back the horse he baulked, the whip I gent - ly used, When up an oth - er

got en-raged and kicked it in the street, It wouldn't stop, I got enraged and kicked it in the street.
fel - low came, and thus I was abused, When np an - oth - er fel - low came and thus I was a - bused.

The musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are a piano accompaniment in treble and bass clefs respectively, featuring chords and a steady bass line.

1st verse. SPOKEN—I had scarcely done so when a tall man, dressed in black, with a white cravat, a red nose, and long hair, tapped me on the shoulder and “Sir,” says he, “I’ve a good mind to have you arrested. Do you know, sir, that we have a society for the prevention of cruelty to animals?” “But,” said I, “that cur might have bitten me.” Said he, That’s nothing; you shouldn’t ill-treat the dog, for I am—*Chorus*.

2nd verse. SPOKEN—“Ain’t yon ashamed of yourself? How dare yon attempt to horsewhip a horse? If there was only a policeman in sight, I’d have you arrested immediately.” But luckily, as usual, there was no policeman in sight. “Why,” says I, “who are you?” “Me,” says he, I am—*Chorus*:

CHORUS.

One of the com - mis - sion - ers, and this I tell you now, It's cru - el - ty to an - i - mals, and

The musical score for the chorus consists of two staves in 4/4 time. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef, featuring chords and a steady bass line.

The Cruelty to Animals Society. Concluded.

that we don't al - low; For I'm one of the com - mis - sion - ers, and

this I tell you now, It's cru - el - ty to an - i - mals, and that we don't al-low.

The musical score consists of two systems, each with a treble and bass staff. The key signature is one sharp (F#). The first system contains the lyrics 'that we don't al - low; For I'm one of the com - mis - sion - ers, and'. The second system contains the lyrics 'this I tell you now, It's cru - el - ty to an - i - mals, and that we don't al-low.' The music is written in a simple, accessible style with many whole and half notes.

3. Next day, being fond of fishing, why I bought a book and line,
And strolled down to the river, just to pass away my time,
I fixed my hook, put on my bait, the line was good and strong,
And in half an hour I caught a fish about two inches long. (*Repeat this line.*)

SPOKEN—I had just hauled it up, and was about transferring it to my basket, when a man came up to me, seized me by the collar, and exclaimed in thunder tones, "Are you aware, sir, what you are doing, lacerating the mouth of that unfortunate fish with a sharp hook? If you attempt to do it again, sir, I shall instantly have you incarcerated in prison, for I am—Chorus:

4. I now resolved that I no more would through the city roam,
So I bought some things I needed, and I started to go home;
Among the rest a mousetrap, which I carried in my hand,
When a gentleman came up to me, and says in accents bland. (*Repeat this line.*)

SPOKEN—"Might I enquire what is that you've got there?" "Certainly," says I; "it's a mousetrap." "What!" says he, "would you choke the animals to death? No; you shall do nothing of the kind. It's cruelty, sir, cruelty; and I shall confiscate this diabolical engine of torture." "But," said I, "it's my property!" "No matter for that," says he, I'm—Chorus:

5. Just as I got down to the pier, the steamboat went away,
So I started back to my hotel, another night to stay,
I couldn't get a wink of sleep, but lay awake all night,
For the cruel bed-bugs all around were biting left and right. (*Repeat this line.*)

SPOKEN—When I arose in the morning there was one fellow as big as a turtle sitting on the bolster grinning at me, I made a dart for him, but he ran away up the wall and hid in a crevice; as I couldn't coax him out, I just transfixed him there with a pin. A boarder in the bouse, passing by the door, saw me at it, and presently entered the room, accompanied by two policemen. He gave me in charge, and I was arrested for cruelty to animals. They took me before the magistrate; I was locked up for two days and fined thirty dollars. As I paid it, the Judge says to me, "Young man, let this be a warning to you in future; and remember, that I'm—Chorus:

STAR OF THE TWILIGHT.

149

From VON WEBER.

Legato.

1. Star of the twilight, Beau - ti - ful star, Glad - ly we hail thee, Shin - ing a - far.
2. Ea - ger - ly watching, Wait - ing for thee, Look we at evening, O'er the dark sea;

Rest from your la-bors, Chil - dren of toil, Night clos - es o'er ye, Rest ye a - while.
Soon as thou shinest Soft on the air, Borne by the light breeze, Float - eth our prayer.

Rest ye, rest ye a - while.
Floateth, floateth our prayer.

This is our greeting, Sig - nalled a - far; Star of the twilight, Beau - ti - ful star.
Watch o'er us kind-ly, Home from a - far; Light thou our pathway, Beautiful, beau-tiful star.

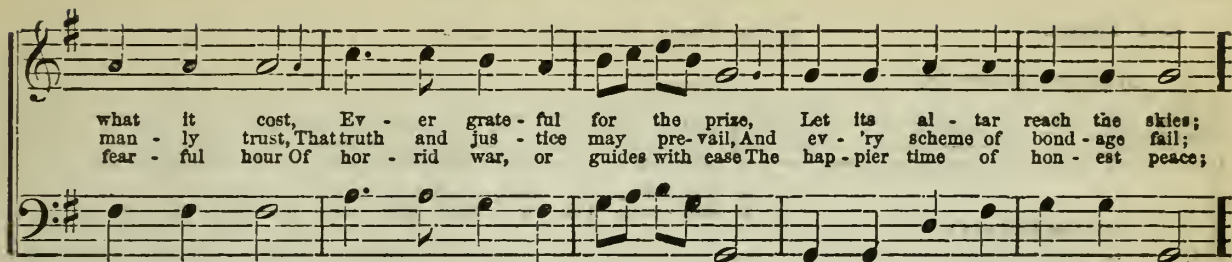
HAIL COLUMBIA.

Con spirito. Semi-Chorus.

1. Hail Co - lum - bia, hap - py land! Hail ye he - roes! heav'n-born band; Who fought and bled in
 2. Immortal Pa - triots, rise once more! De - fend your rights, de - fend your shore; Let no rude foe with
 3. Sound, sound the trump of fame! Let Wash - ing - ton's great name Ring thro' the world with

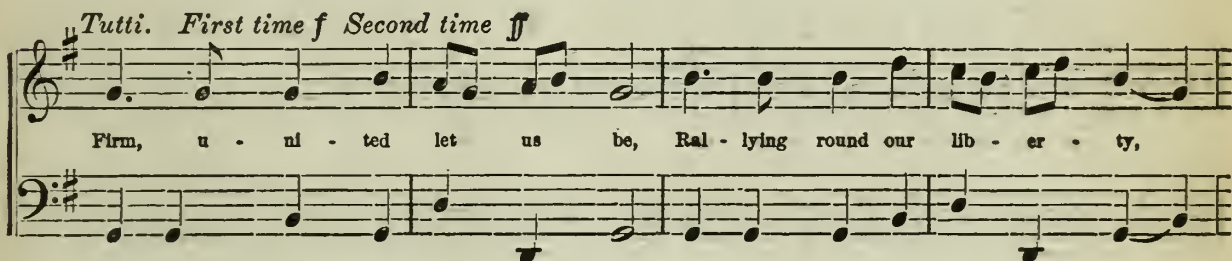
free - dom's cause, Who fought and bled in free - dom's cause, And when the storm of war had gone, En -
 im - pious hand, Let no rude foe with im - pious hand, In - vade the shrine, where sacred lies Of
 lond ap - planse, Ring thro' the world with lond ap - planse! Let ev' - ry clime to freedom dear

3 3
 joyed the peace your val - or won; Let in - de - pend - ence be your boast, Ev - er mindful
 toil and blood the well-earned prize; While offering peace sin - cere and just, In heav'n we place a
 List - en with a joy - ful ear; With e - qual skill, with stead - y pow'r lie gov - erns in the

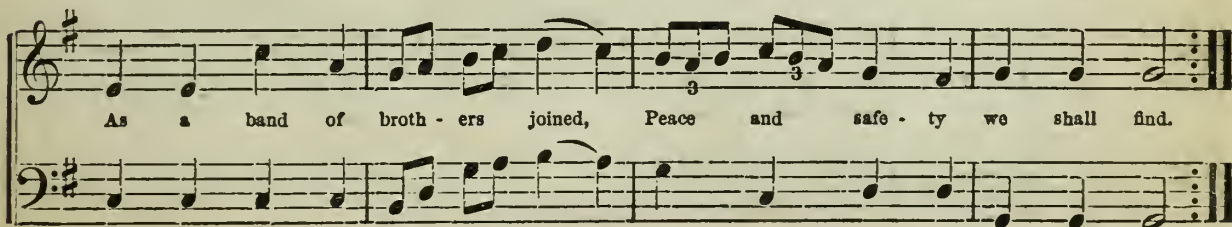


what it cost, Ev - er grate - ful for the prize, Let its al - tar reach the skies;
man - ly trust, That truth and jus - tice may pre - vail, And ev - 'ry scheme of bond - age fail;
fear - ful hour Of hor - rid war, or guides with ease The hap - pier time of hon - est peace;

Tutti. First time f Second time ff



Firm, u - ni - ted let us be, Ral - lying round our lib - er - ty,



As a band of broth - ers joined, Peace and safe - ty we shall find.

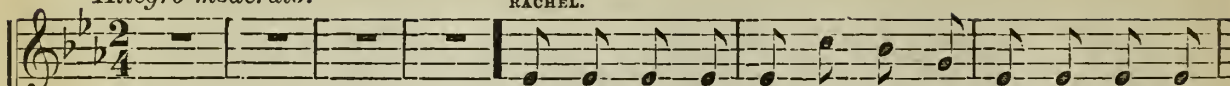
REUBEN AND RACHEL,

C. A. WHITE.

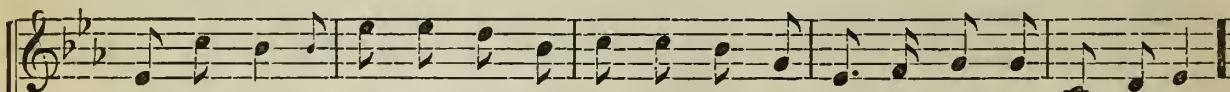
COMIC DUET. (IN QUAKER COSTUME.)

Allegro moderato.

RACHEL.



1. Reu - ben, I have long been think - ing, What a good world
 2. Reu - ben, I'm a poor lone wo - man, No one seems to

(Till ready to sing.)

this might be, If the men were all trans - port - ed Far be - yond the North - ern Sea.
 care for me, I wish the men were all trans - port - ed Far be - yond the North - ern Sea



Reuben and Rachel. Continued.

153

REUBEN.

Ra - chel, I have long been think - ing, What a fine world this might be,
I'm a man with - out a vic - tim, Soon I think there's one will be,

If we had some more young la - dies On this side the North - ern Sea.
If the men are not trans - port - ed Far be - yond the North - ern Sea.

Reuben and Rachel. Concluded.

REUBEN. RACHEL. REUBEN. RACHEL.

Too ral loo ral loo, Too ral loo ral, Too ral loo ral loo, Too ral lee,

RACHEL. If the men were all trans - port - ed Far be - yond the North - ern Sea.
REUBEN. If we had some more young la - dies On this side the North - ern Sea.

8

Last eight measures interlude.

3. RACHEL. Reuben, what's the use of fooling,
Why not come up like a man?
If you'd like to have a "lover"
I'm for life your "Sally Ann."

REUBEN. Oh my goodness! oh my gracious!
What a queer world this would be,
If the men were all transported
Far beyond the Northern Sea!

4. RACHEL. Reuben, now do stop your teasing,
If you've any love for me;
I was only just a fooling,
As I thought of course you'd see.

REUBEN. Rachel, I will not transport you,
But will take you for a wife,
We will live on "milk and honey,"
Better or worse, we're in for life.

DON'T LET MOTHER DO IT.

M. S. P.

155

1. Daughter, don't let moth-er do it! Do not let her slave and toll; While you sit a useless
 2. Daughter, don't let moth-er do it! She has cared for you so long; Is it right, the weak and
 3. Daughter, don't let moth-er do it! You will nev-er, nev-er know, -What were home without a

I - dler, Fear - ing your soft hands to soil. Don't you see the heav - y bur - dens,
 fee - ble, Should be toil - ing for the strong? Wa - ken from your list-less lan - guor,
 moth - er, Till that moth - er li - eth low;— Low beneath the budding dai - sies;

Dai - ly she is wont to bear, Bring the lines up - on her forehead, Sprinkle sil - ver in her hair?
 Seek her side to cheer and bless; And your grief will be less bit - ter, When she's laid a - way to rest.
 Free from earthly care and pain; Till the home, so sad with - out her, Ne'er will see her face a - gain.

MOTHER'S WITH THE ANGELS THERE. Or the Orphan's Prayer.

Words by ROSELINDA.

By C. A. WHITE.

Author of Put Me in My Little Bed; Come, Birdie, Come, &c.

Andante.

1. Mother's with the an - gels now, She is waiting for me there, Soon the angels they will
 2. Once I had a hap - py home, Father, mother, then were there, But there is no home now
 3. Hark, I hear the an - gels sing! They have heard the orphan's prayer, And their voi - ces seem to

ad lib. *cres* - - - e - - -

call me, For God will hear the orphan's prayer. I've no one to love me now;
 left me, And no one for me seems to care; I must live, a - las! but how?
 call me, Un - to that home so bright and fair; Moth - er there is wait - ing now;

ad lib. *cres.*

Mother's with the Angels there. Continued

157

accelerando.

REFRAIN.

Hungry, sick, with aching brow. Oh Father take me to thy care, For mother's with the angels there.
 Friendless now with grief I bow. Oh Father, &c.
 She will soothe my aching brow. Oh Father, &c.

CHORUS.

Mother, moth - er, mother. Hun - gry, sick, with ach - ing brow, Oh
 moth - er

Mother's with the Angels There. Concluded.

Fath - er, take me to thy care.....

Oh take me to thy care, For mother's with the an-gels there—

REV. T. H. TABOR.

OUR DARLING BOY.

J. W. DUNCAN.

1. Our dar - ling boy lay fold - ed close Up - on his moth - er's
 2. Few were the words they said to him, And soft as eve's last
 3. He wan - ders now 'mid fade - less bowers. And leans on Je - sus' last
 4. Our home is sad and lone - ly now, A light and joy has

breast, When an - gels whis - pered in his ear, And called him home to rest.
 sigh; And lit - tle did we think that he, Our loved and watched could die.
 breast; Our dar - ling boy's an an - gel now, And dwells a - mong the blest.
 fled; But in a world all pure and bright, He lives— he is not dead.

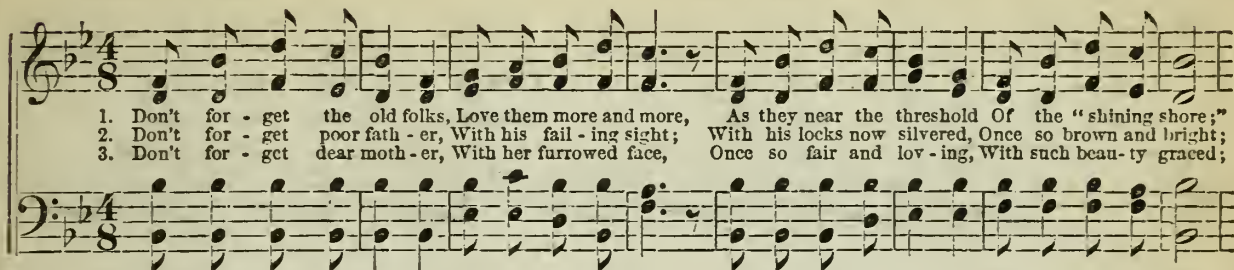
DON'T FORGET THE OLD FOLKS.

WILL. R. EVANS.

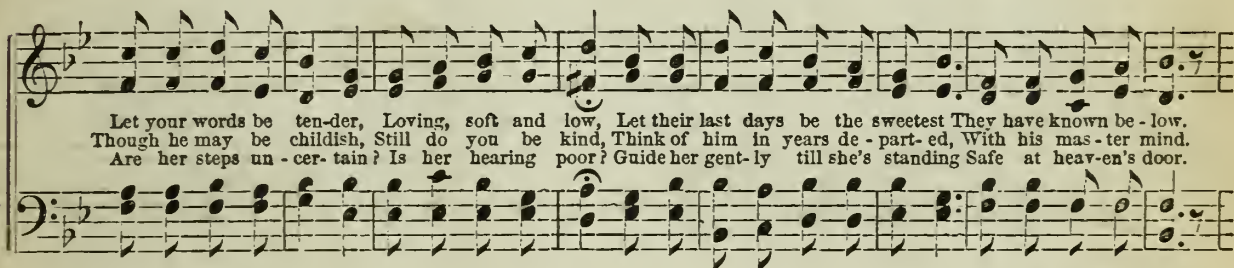
159

Mrs. M. A. KIDDER.

From the "Advance." By per. of S. BRAINARD'S SONS.



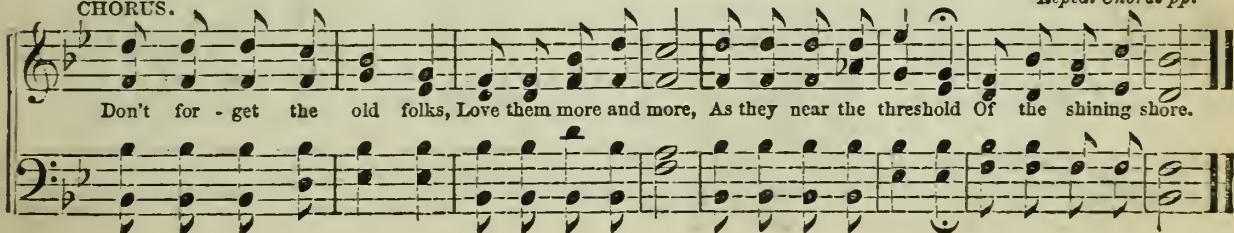
1. Don't for - get the old folks, Love them more and more, As they near the threshold Of the "shining shore;"
 2. Don't for - get poor fath - er, With his fail - ing sight; With his locks now silvered, Once so brown and bright;
 3. Don't for - get dear moth - er, With her furrowed face, Once so fair and lov - ing, With such beau - ty graced;



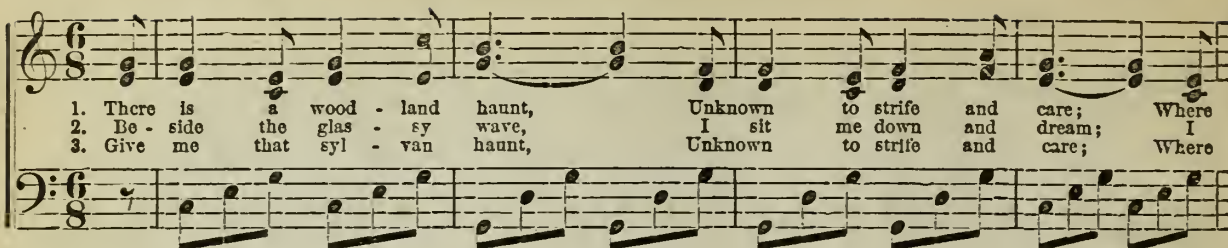
Let your words be ten - der, Loving, soft and low, Let their last days be the sweetest They have known be - low.
 Though he may be childish, Still do you be kind, Think of him in years de - part - ed, With his mas - ter mind.
 Are her steps un - cer - tain? Is her hearing poor? Guide her gent - ly till she's standing Safe at heav - en's door.

CHORUS.

Repeat Chorus pp.



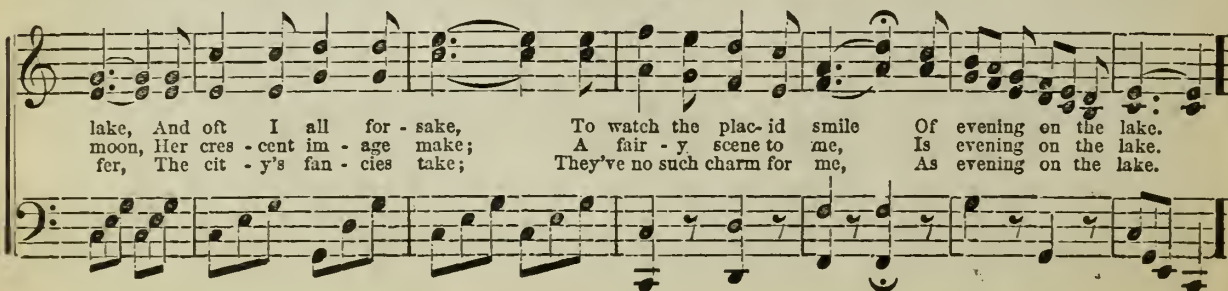
Don't for - get the old folks, Love them more and more, As they near the threshold Of the shining shore.



1. There is a wood - land haunt, Unknown to strife and care; Where
 2. Be - side the glas - sy wave, I sit me down and dream; I
 3. Give me that syl - van haunt, Unknown to strife and care; Where



vel vet mos - ses grow, And fra-grance fills the air; 'Tis by the Sn - gar
 watch the tim - id stars, Up - on its bo - som gleam; I watch the sil - ver
 birds in rap - ture sing, And fra-grance fills the air; But let those who pre-



lake, And oft I all for - sake, To watch the plac - id smile Of evening on the lake.
 moon, Her cres - cent im - age make; A fair - y scene to me, Is evening on the lake.
 fer, The cit - y's fan - cies take; They've no such charm for me, As evening on the lake.

Evening on the lake. Concluded.

161

CHORUS.

'Tis eve - - ning on the lake. 'Tis eve - - ning on the lake,
 'Tis eve - ning on the lake, up - on the lake, 'Tis eve - ning on the lake,

lake, So dear un - to my heart, lake, up - on the lake. So dear un - to my heart, un - to my

..... Is eve ning on the lake. heart, Is eve ning on the lake, up - on the lake.

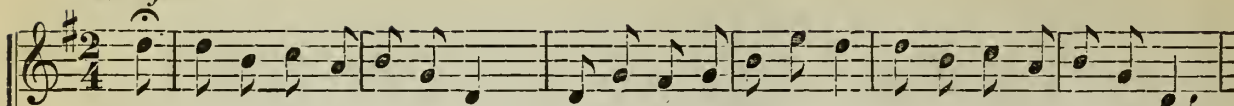
RIDING ON A LOAD OF HAY.

162

Words by HOPE ARDEN.

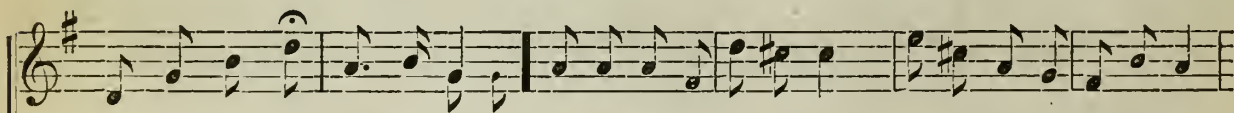
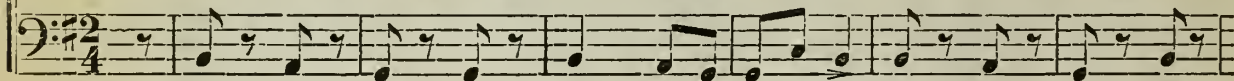
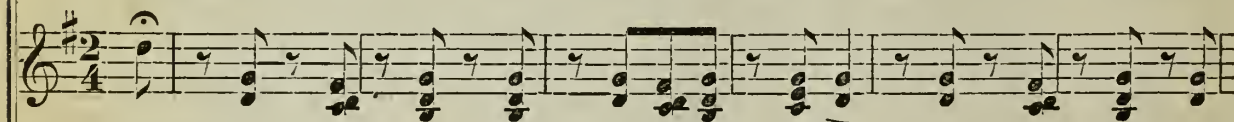
C. A. WHITE.

Mirthful.



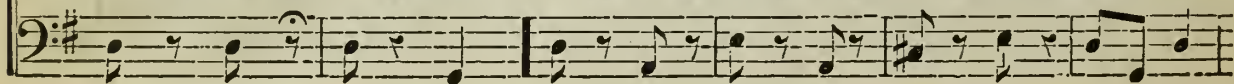
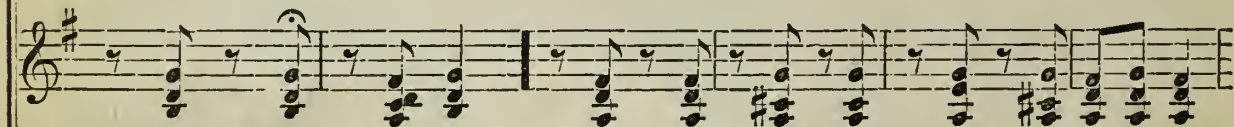
1. O! some one stole my heart a - way,
2. O! side by side we rode a - way,

Ri - ding on a load of hay, I looked up and he looked down,
Sit - ting in the fra-grant hay, John-ny said "It's pleas-ant weather,"



Hand - some, sun - burnt, John - ny Brown, "Have a lift?" he cried to me,
Then we blush'd and laugh'd to - geth - er, John-ny whis-per'd, then said he,

While his eyes danced mer - ri - ly,
Will you ride a - gain with me?



Riding on a Load of Hay. Concluded.

163

Yes, I thank you sir; said I, Nowise bashful in re - ply. O! some one stole my heart a - way,
 What I said I shall not tell, But Johnny liked my answer well. O! some one stole my heart a - way,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with various note values including eighth and sixteenth notes, and rests. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp, containing a harmonic accompaniment with chords and single notes. The bottom staff is a bass clef with a key signature of one sharp, containing a bass line with eighth and sixteenth notes and rests. The system concludes with a double bar line.

Riding on a load of hay, I look'd up and he look'd down, Handsome sunburnt John - ny Brown.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one sharp, continuing the melody from the first system. The middle staff is a grand staff with a key signature of one sharp, continuing the harmonic accompaniment. The bottom staff is a bass clef with a key signature of one sharp, continuing the bass line. The system concludes with a double bar line.

FAREWELL SONG OF ENOCH ARDEN. Or, I'll Sail the Seas Over.

Words and Music by SEP. WINNER.

By per. of Lee & Walker.

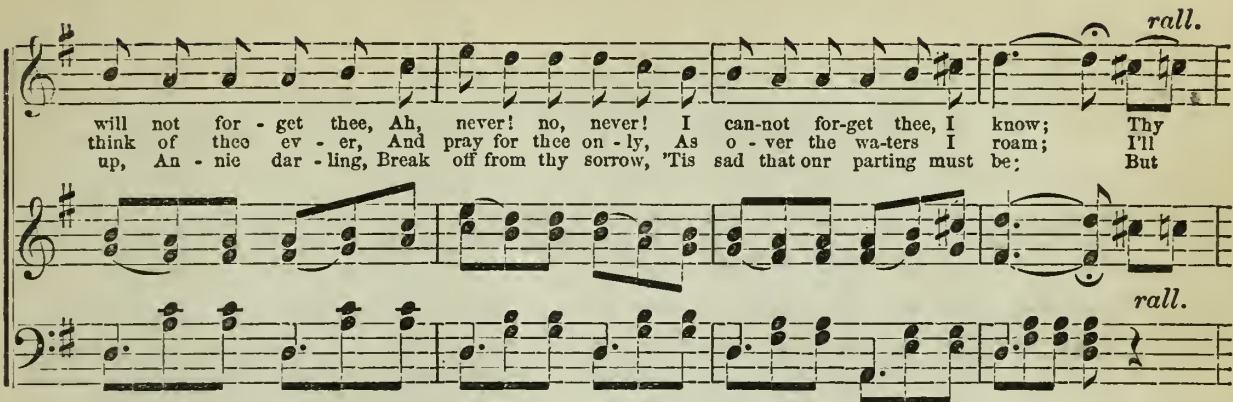
1. Cheer up, An-nie darling, With hopeful e-mo-tion; To-mor-row our parting must be: I'll
 2. I go, An-nie darling, But leave thee in sorrow, I go for thy sake far a-way, Then
 3. Out, out on the o-c-ean, A-way o'er the bil-low, My heart on its purpose still bent, My

sail the seas o-ver, I'll cross the wide o-c-ean, I'll sail the seas o-ver for thee, I
 bid me good-by With a smile on the morrow, And cheer me with blessings, I pray.
 burrow shall find rest, When I seek my lone pil-low, In knowing that thou art con-tent. I'll
 Cheer

Farewell Song of Enoch Arden. Continued.

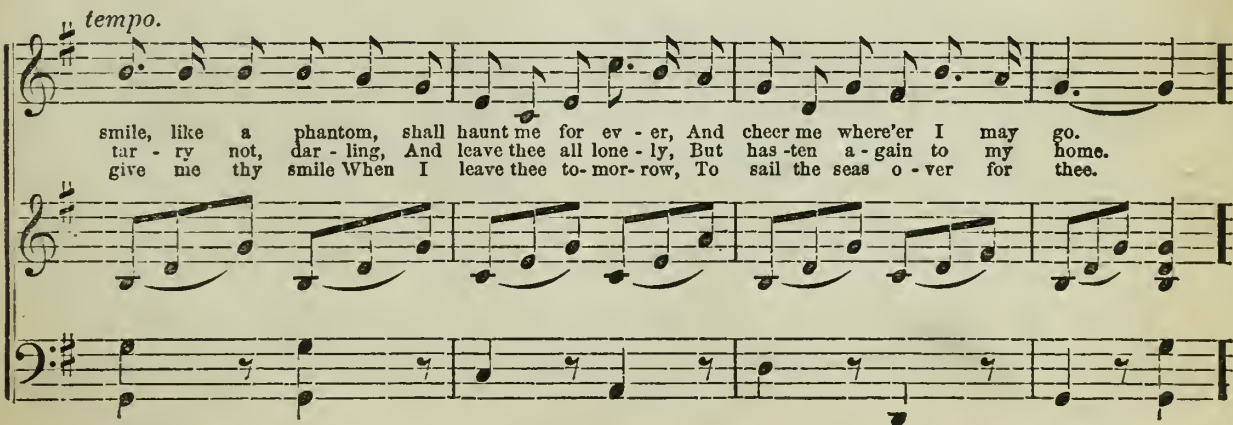
165

rall.



will not for - get thee, Ah, never! no, never! I can-not for-get thee, I know; Thy
 think of thee ev - er, And pray for thee on - ly, As o - ver the wa-ters I roam; I'll
 up, An - nie dar - ling, Break off from thy sorrow, 'Tis sad that our parting must be; But

tempo.



smile, like a phantom, shall haunt me for ev - er, And cheer me where'er I may go.
 tar - ry not, dar - ling, And leave thee all lone - ly, But has - ten a - gain to my home.
 give me thy smile When I leave thee to-mor - row, To sail the seas o - ver for thee.

Farewell Song of Enoch Arden. Concluded.

CHORUS.

Good - by, An - nie dar - ling; Break off from thy sor - row: 'Tis sad that our part - ing must

Good - by, An - nie dar - ling; Break off from thy sor - row: 'Tis sad that our part - ing must

The musical score for the chorus consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves.

be: I'll sail the seas o - ver, I'll cross the wide o - cean, I'll sail the seas o - ver for thee.

be: I'll sail the seas o - ver, I'll cross the wide o - cean, I'll sail the seas o - ver for thee.

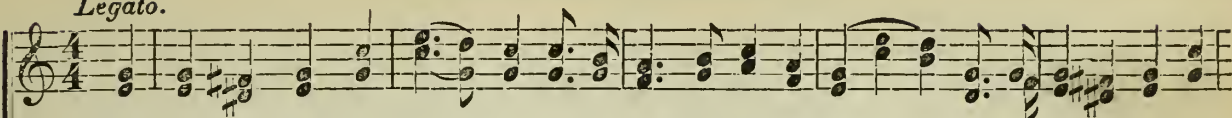
The musical score continues with three staves. The top staff is a treble clef with a key signature of one sharp. The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves.

IN EVERYTHING THERE'S BEAUTY.

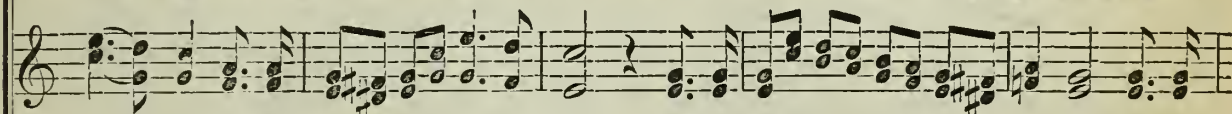
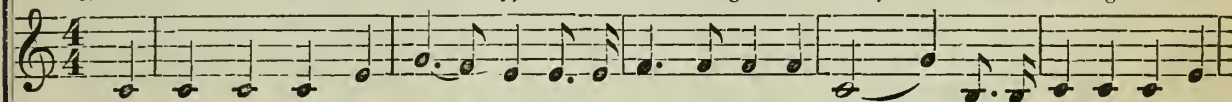
H. S. P.

167

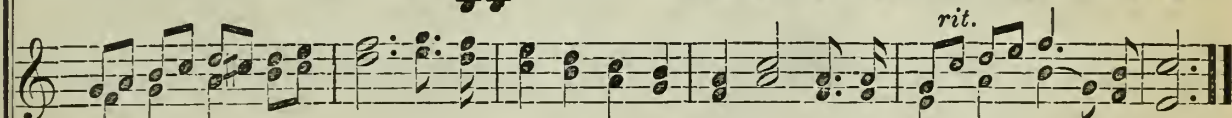
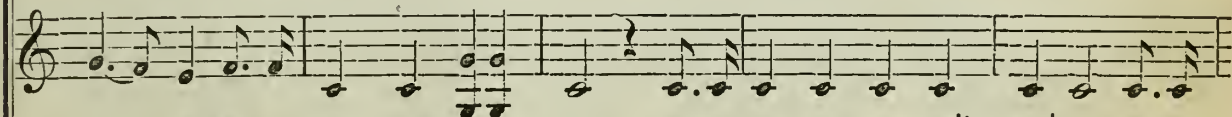
Legato.



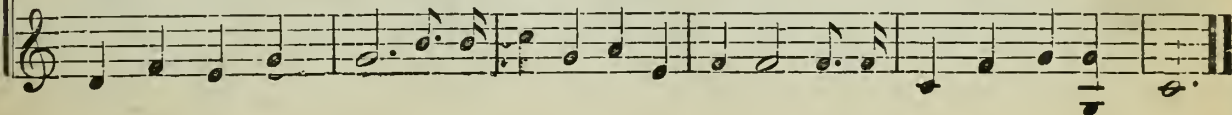
1. In ev' - ry - thing there's beau - ty; In the tree and in the flow'r; In the sparkling dew of
 2. In ev' - ry - thing there's beau - ty, In the riv - er's qui - et flow; In the leaping of bright
 3. Of all there is most beau - ty, In the kind and generous heart, That is act - ing for its



morn - ing, And the gen - tle ev'ning show'r; In the gold - en glow of sun-set, And in
 cas - cades, And the stream - let's murmur low; In the gales that sweep in fu - ry, O'er the
 fel - lowe, A good, hon - est, no - ble part,— Soothing sor - row,— free from ma - lice, Ev - er



morn - ing's crim - son flush; In the brill - ian - cy of noon-day, In the twi - light's ho - ly blush.
 bo - som of the deep; In the mild and balm - y zephyrs, That through fra - grant flow - ers creep.
 zeal ous, warm and true,— Ev - er whisp'ring, "Do to oth - ers As you'd have them do to you."



COME SILVER MOON.

C. A. WHITE.

DUET FOR SOPRANO AND TENOR.

Andante.

1. Come sil - ver moon so calm thy spell, Wood-sprites now meet their love to tell. O'er hill and dale
 2. Thy gen - tle power will soothe all pain, Cheer ev - 'ry hour, bring joy again. Thy fairy spell

The first system of the musical score is written for Soprano and Tenor voices and a piano accompaniment. The vocal parts are in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 6/8. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

waft gen - tle breeze While fai - ries dance 'neath for - est trees. Sweet hour of night
 comes o'er my dream Ma - king all things in beau - ty gleam. Now 'tis sweet hour of night..... Shine Oh!

The second system of the musical score continues the vocal and piano parts. The lyrics are written below the vocal staves. The piano accompaniment features a more active melody in the right hand and a supporting bass line in the left hand.

Come silver moon. Continued.

169

Shine sil - ver moon While the wood - sprites now dance,..... Grant Oh! grant this boon

shine sil - ver moon..... wood-sprites now dance.

grant us this boon.... Mer - ri - ly dance, mer - ri - ly sing, Shine gen - tle moon
 grant us this boon.... Glad - ly I'll yield to thy sweet pow'r Which comes o'er me,

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into three systems. The first system contains the first line of music with the lyrics 'Shine sil - ver moon While the wood - sprites now dance,..... Grant Oh! grant this boon'. The second system contains the second line of music with the lyrics 'shine sil - ver moon..... wood-sprites now dance.' and the beginning of the third line of music. The third system contains the third line of music with the lyrics 'grant us this boon.... Mer - ri - ly dance, mer - ri - ly sing, Shine gen - tle moon' and the fourth line of music with the lyrics 'grant us this boon.... Glad - ly I'll yield to thy sweet pow'r Which comes o'er me,'. The piano accompaniment consists of chords and arpeggiated figures in both the right and left hands.

Come Silver Moon. Concluded.

Onr lov'd ones bring, O'er hill and dale, o'er land and sea, Come, silver moon, Bring them to me.
In night's lone hour, Come, sil - ver moon, so pure and bright, Fill - ing with joy, Sweet hours of night.

Come, bright moon, Bring them to me.
Fill with joys Sweet hours of night.

Come sil - ver moon..... Sweet sil - ver moon..... Come sil - ver moon.

The musical score is written for three staves: Treble, Alto, and Bass. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system contains the main vocal melody with lyrics. The second system continues the melody and includes a piano accompaniment in the bass staff. The third system features a repeat of the vocal melody with lyrics, and the piano accompaniment continues. The score concludes with a double bar line.

LARBOARD WATCH. Duett.

T. WILLIAMS. 171

Andante.

mf *p* *f*

1. At drea - ry mid - night's cheer - less hour, De - ser - ted e'en by Cyn - thia's beams; When
2. With anxious care he eyes each wave, That swel - ling, threat - ens to o'erwhelm; And

tem - pests beat and tor - rents pour, And twinkling stars no lon - ger gleam:
his storm - beat - en bark to save, Di - rects with skill the faith - ful helm:

SOPR. 3 ALTO. SOPR.

The wea - ried sai - lor spent with toil, Clings firm - ly to the weather shrouds; And
With joy he drinks the cheer - ing grog, 'Mid storms that bellow loud and hoarse; With

ALTO. SOPR. *Andantino.*

still the lengthen'd hour to guile; And still the lengthen'd hour to guile; Sings as he views the
joy he heaves the reel - ing log; And marks the lee-way and the course; Marks the lee - way

SOPR.

gath - 'ring the clouds; Sings as he views the gath - 'ring clouds; Larboard
and the course; Marks the lee - way and the course; Larboard

ad lib. *Poco allegretto e animato.*

watch a - hoy, Lar-board watch a - hoy; But who can speak the joy he

Larboard Watch Concluded.

173

rit. - - - *a tempo.*

feels, While o'er the foam his ves-sel reels, And his tired eye-lids slumb'ring fall, He rouses at the welcome

call of Lar-board watch a-hoy, Lar-board watch, Lar-board

watch, Lar-board watch! a hoy. *p Sym.*

HAVE COURAGE TO SAY NO.

T. E. LUCOCK.

From the "Advance." By per.

Cheerful and firm.

1. You're start - ing, my boy, on life's jour - ney, A - long the great highway of
 2. The bright ru - by wine may be of - fered, No mat - ter how tempting it be-
 3. In cour - age a - lone lies your safe - ty, When you the long jour - ney

life; You'll meet with a thou - sand temp - ta - tions, Each mo - ment with e - vil is
 be; From pol - son that stings like an ad - der, My boy, have the cour - age to
 gin; And trust that your Heav - en - ly Fa - ther, Will keep you un - spot - ted from

rife. The world is a stage of ex - cite - ment, There's dan - ger wher - ev - er you
 flee. The gamb - ling sa - loons are be - fore you, Their lights, how they dance to and
 sin. Temp - ta - tions will go on in - creas - ing, As streams from a riv - u - let

Have Courage to say no. Concluded.

175

go; But if you are tempt - ed to e - vil, Have cour - age, my boy, to say no.
 fro; If you should be tempt - ed to en - ter, Have cour - age, my boy, to say no.
 flow; But if you are true to your man - hood, You'll con - quer by an - swer - ing no.

Have cour - age, my boy, to say no, Have cour - age, my boy, to say no, But
 my boy, to say no, Have courage my boy, to say no,

If you are tempt - ed to e - vil, Have cour - age, my boy, to say no.

CLIMBING THE GOLDEN STAIR. Song and Chorus.

Words by ROSELINDA.

Music by C. A. WHITE.

Author of "Kiss Me, and I'll go to Sleep," &c. &c.

Andante with expression.

The musical score is written for voice and piano. It features a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The score includes three systems of music. The first system contains the first three lines of the song, which are numbered 1, 2, and 3. The second system contains the fourth and fifth lines of the song. The third system contains the sixth and seventh lines of the song. The lyrics are written below the melody line, and the piano accompaniment is written below the lyrics. The score is written in a clear, legible style with standard musical notation.

1. Bir - die, sing no more to-night, now, please, I'm lone-ly now with grief and care; The sunbeam of this once bright
 2. All the morning I've been wand'ring by The brooklet murm'ring gently there, Where you and I so often
 3. Of - ten as my fond heart turns to you, I seem to feel the pressure rare Of lit - tle lips as fondly

hap-py home, Is climbing now the golden stair: No more on earth we'll hear her foot - steps, So
 came to sit, Before you climb'd the golden stair; It sings to me no more those bright songs, Nor
 close to mine As 'fore you climb'd the golden stair; Yet tho' the world seems sad and lone - ly, And

Climbing the Golden Stair. Concluded.

177

take from sight her lit - tle chair, Ah, she will never need them more on earth, For she has climbed the golden stair.
 charms a - way all tho'ts of care, But now the song it murmurs c'er to me, Your darling's climbed the golden stair.
 my poor heart is full of care, There's hope to cheer, for now she waits for me, Beyond, beyond the golden stair.

CHORUS.

Bir - die..... list - en..... She has left this world of care,
 Bir - die list - en, Bir - die list - en She has left this world of
 Bir - die lis - ten, care,

And your songs will nev - er cheer her more, For she has climbed the gold - en stair.
 care, will nev - er cheer her more,
 And your songs will nev - er cheer her more.

SOLO. *Allegretto vivo.*

1. Away, the night is balmy, Glitters the moon's fair ray; By fount, and grove, and bow'r we'll rove Away to sing and
 2. 'Tis mu - sic makes ns happy, Filling the heart with glee; We'll dance and sing, 'tis love we bring For friend far o'er the

play: And so the night all dreary, Glad as the noon shall be, A-way we'll rove, for song and love, To
 sea: Now while the stars are shining, O - ver the woodland grove, We'll sing our song the whole day long, For

laugh and play go we; We will wake, will wake with music the light trembling string: Fly yo
 those we dear - ly love; Now look, how gently, how gently the light casement opes; Soft ly

Away, the night is balmy. Concluded.

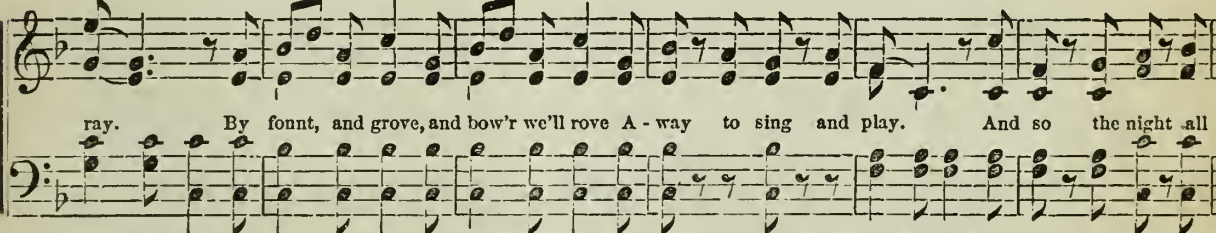
179

rit. CHORUS.



zeph - yrs, la - den with love as we sing, A - way, the night is balm - y, Glit - ters the moon's fair
steals the hand that will crown all our hopes. A - way, &c.

Glit - - ters the



ray. By fount, and grove, and bow'r we'll rove A - way to sing and play. And so the night all
moon's fair ray, A - way to sing and play.



drea - ry, Glad as the noon shall be, A - way we'll rove for song and love, To lanch and play go we.
Glad as the noon shall be.

WHAT ARE THE WILD WAVES SAYING. Duet.

Andante. Con espress.

PAUL

1. What are the wild waves say - ing, Sis - ter, the whole day long, That ev - er a - mid our play - ing, I
 2. Yes! but the waves seem ev - er Sing - ing the same sad thing, And vain is my weak en - deav - or, To

Agitato.

hear but their low, lone song? Not by the sea - side on - ly, There it sounds wild and
 guess what the sur - ges sing! What is that voice re - peat - ing, Ev - er by night and

dolce.

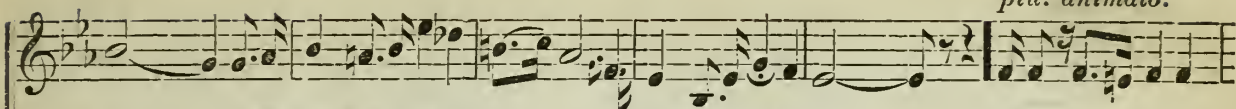
free; But at night when 'tis dark and lone - ly, In dreams it is still with
 day? Is it a friend - ly greet - ing, Or a warn - ing that calls a

What are the wild waves saying. Continued.

181

FLORENCE.

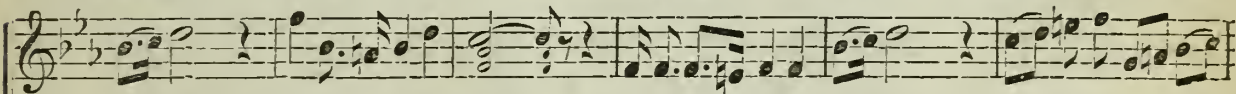
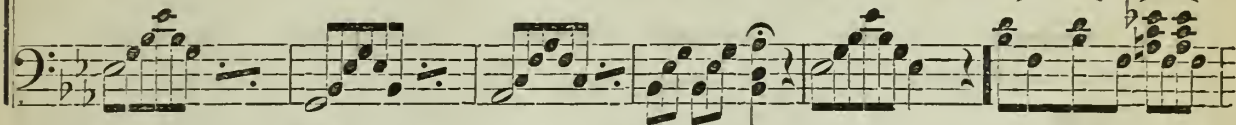
piu. animato.



me!
way?

But at night when 'tis dark and lone - ly, In dreams it is still with me!
Is it a friendly greet - ing, Or a warning that calls a-way?

Brother, I hear no
Brother, the inland



sing - ing,
mountain,

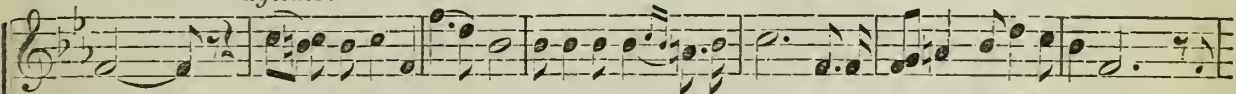
'Tis but the rolling wave,
Hath it not voice and sound?

Ever its lone course wing - ing
Speaks not the dripping fountain,

O - ver some o - cean
As it be-dews the



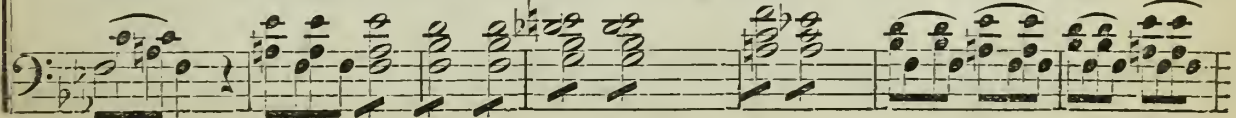
agitato.



cave;
ground?

'Tis bnt the noise of wa - ter Dashing a - gainst the shore, And the wind from some bleaker quarter
E'en by the household in - gle, Curtain'd and clos'd, and warm,

Do not our voices mingle With



What are the wild waves saying. Continued.

Min - gling with its roar, And the wind from some bleak - er
those of the dis - tant storm? Do not our voi - ces

quar - ter Min - gling, min - gling the with its roar.
min - gle With those of the dis - tant storm.
trem.

FLORENCE AND PAUL.

*Lento.**rall.**a tempo primo.*

No, no, no, it is some - thing
Yes, yes, yes, but there's some - thing

What are the wild waves saying. Concluded.

183

great - er, That speaks to the heart a - lone, The

This system of musical notation is in 3/4 time and B-flat major. The treble staff contains the vocal melody with lyrics 'great - er, That speaks to the heart a - lone, The'. The bass staff provides a piano accompaniment with triplets and chords. The system concludes with a double bar line.

voice of the great Cre - a - tor Dwells in that mighty tone! The

This system continues the musical piece. The treble staff has the lyrics 'voice of the great Cre - a - tor Dwells in that mighty tone! The'. The bass staff continues the piano accompaniment. The system ends with a double bar line.

voice of the great Cre - a - tor Dwells in that mighty tone.

This is the final system of the piece. The treble staff has the lyrics 'voice of the great Cre - a - tor Dwells in that mighty tone.' and ends with a double bar line. The bass staff continues the piano accompaniment and also concludes with a double bar line.

"One day while walking up the street, I saw, a short distance before me, quite a small boy carrying a large bucket. It seemed very heavy, for the little fellow was bending and staggering under its weight, yet he went resolutely forward, only stopping occasionally to rest, and to change from one hand to the other. He was poorly clad, and as he turned his head I recognized him as the son of a poor widow, who was obliged to work very hard to earn food and clothing for herself and her two little boys.

My heart ached for the poor little fellow, who seemed to say, "Lift a little" to the passer by. Soon I heard rapid footsteps behind me, and in a moment a bright faced boy, the only son of a professor in one of our colleges, passed me. When he reached the little boy who was still bending under his burden, he stretched out his hand, and, taking hold of the bucket, bore on his stronger arm the larger share of the load, until he reached his own home. How I honored the brave boy for this kind act. I knew his own heart was beating a happy measure, for we are never so happy as when doing something to make others happy; and the little lad's heart was lighter too, because another had shown him a kindness. The kind act cost very little, but how much happiness it brought.

"Bear ye one another's burdens."

WILL YOU LIFT A LITTLE?

Words and Music by H. S. PERKINS.

SOLO OR DUET. *Moderato.*

1. Will you lift a lit - tle, brother? Will you lend a help - ing hand? To make lib -
 2. Will yon lift a lit - tle, brother? Will yon help those now in need? Lift - ing up
 3. Will yon lift a lit - tle, brother? Will yon help the weak a - long? It will bless

heav - y burden Of the weak, who scarce can stand? That to thee, so light and ea - sy
 wea - ry trav'ler, God will bless the no - ble deed; Like the Priest and haugh - ty Le - vite,
 bet - ter nature, Make thy good heart large and strong; 'Tis the good we do to oth - ers,

Will you lift a little. Concluded.

185

With a bod - y large and strong, May o'er - power thy weak - er neighbor, That he can - not
Do not pass thy neigh - bor by, Do not leave him sick - er and wounded, With - out friends, to
That will bless our souls ere long: Strength we'll gain by ev - 'ry ef - fort, 'Tis the bur - den

Girls. CHORUS. *Boys.* *All.*
move a - long. Lift, broth - er, Lift, sis - ter, Help - ing them will
Need and our song. Lift, broth - er, &c. Lift, broth - er, &c.

Voices.

Girls. *Boys.* *All.*
bless you too; Lift, broth - er, Lift, sis - ter, 'Tis a no - ble work to do.
Accomp. *Voices.*

"HELP DRIVE THE WEDGE."

5

A TEMPERANCE QUARTET.

By C. A. WHITE,
Author of "Moonlight on the Lake," &c.

Solo. **Chorus.** **Solo.** **Chorus.**

Come, join the temp'rance band, Come, one and all; Help drive from out the land King Al-co-hol.
Throw out the Ban-ners wide, See now they come, Swell-ing our sol-id ranks From ev'-ry home.
Jus-tice and right to all, Come, join the band; Help those who've had a fall, Come join the band.

Come one and all, King Al-co-hol.

Solo. **Chorus.** **Solo.** **Chorus.**

Both old and young now come, Come, sign the pledge; Temp'rance has got a start, Help drive the wedge.
Car-ry the blessed news All o'er the land, Picad with them now to come And join our band.
Strike while the i-ron's hot, Strike, one and all, Help drive from out the land King Al-co-hol.

Come, sign the pledge; Help drive the wedge.

Will you come, will you come, Will you come now and join the temp'rance band?

will you come, will you come, Will you come now and join the temp'rance band?

The first system of a musical score. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The lyrics are written below the staves. The first line of lyrics is "Will you come, will you come, Will you come now and join the temp'rance band?". The second line of lyrics is "will you come, will you come, Will you come now and join the temp'rance band?". The music is written in a simple, folk-like style with eighth and sixteenth notes.

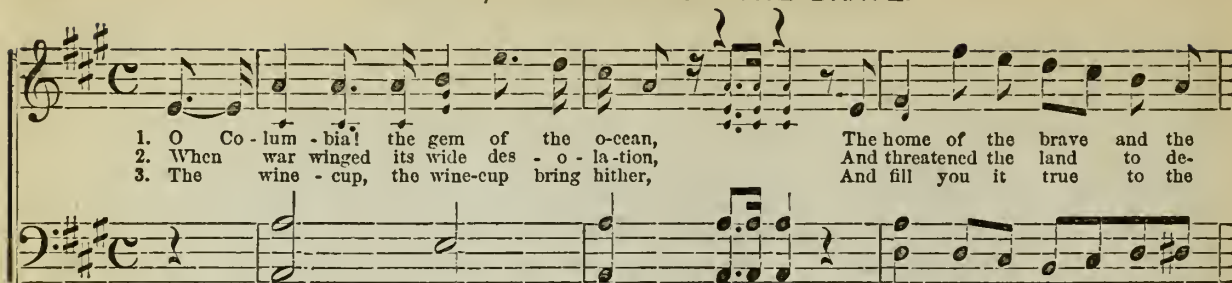
Will you help, will you help, Will you help drive the curse from the land?

will you help, will you help, Will you help drive the curse from the land?

Repeat pp.

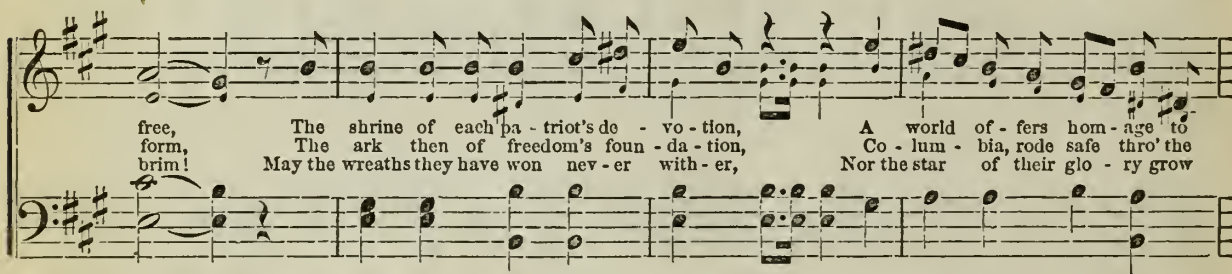
The second system of the musical score. It also consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature remains one sharp (F#). The lyrics are "Will you help, will you help, Will you help drive the curse from the land?". The second line of lyrics is "will you help, will you help, Will you help drive the curse from the land?". The music continues with similar notation. At the end of the system, there is a repeat sign with the instruction "Repeat pp." above it.

COLUMBIA, THE LAND OF THE BRAVE.



1. O Co-lum-bia! the gem of the o-cean,
 2. When war winged its wide des-o-la-tion,
 3. The wine-cup, the wine-cup bring hither,

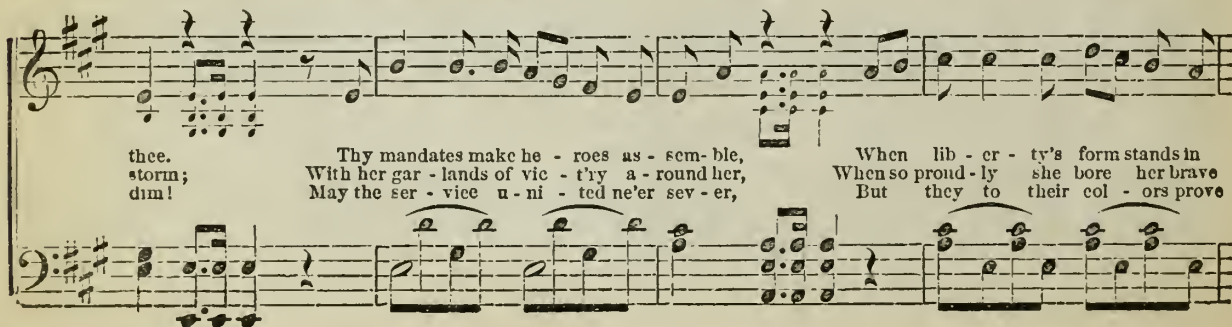
The home of the brave and the
 And threatened the land to de-
 And fill you it true to the



free,
 form,
 brim!

The shrine of each pa-triot's de-vo-tion,
 The ark then of freedom's foun-da-tion,
 May the wreaths they have won nev-er with-er,

A world of-fers hom-age to
 Co-lum-bia, rode safe thro' the
 Nor the star of their glo-ry grow



thee.
 storm;
 dim!

Thy mandates make he-roes as-sem-ble,
 With her gar-lands of vic-t'ry a-round her,
 May the ser-vice u-ni-ted ne'er sev-er,

When lib-er-ty's form stands in
 When so proud-ly she bore her brave
 But they to their col-ors prove

Columbia, the Land of the Brave. Concluded.

189

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of three systems of music. Each system has a vocal line with lyrics and a piano line. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are as follows:

System 1:

view, crew, true! Thy banners make tyr - an - ny tremble,
 With her flag prondly float-ing be-fore her,
 The ar - my and na - vy for - ev - er, When borne by the red, white and
 The boast of the red, white and
 Three cheers for the red, white and

System 2:

blue, blue, blue, When borne by the red, white and blue;
 The boast of the red, white and blue;
 Three cheers for the red, white and blue! When borne by the red, white and
 The boast of the red, white and
 Three cheers for the red, white and

System 3:

blue; blue; blue; Thy banners make tyr - an - ny tremble,
 With her flag prond - ly float-ing be-fore her,
 The ar - my and na - vy for - ev - er, When borne by the red, white and blue.
 The boast of the red, white and blue.
 Three cheers for the red, white and blue!

AMERICA

1. My coun - try, 'tis of thee, Sweet land of lib - er - ty, Of thee I sing; Land where my
 2. My na - tive conn - try, thee—Land of the no - ble, free,—Thy name I love; I love thy
 3. Let mu - sic swell the breeze, And ring from all the trees, Sweet freedom's song; Let mor-tal
 4. Our fath - ers' God, to thee, Au - thor of lib - er - ty, To thee we sing; Long may our

fath - ers died, Land of the pil-grim's pride, From ev' - ry mountain's side Let freedom ring.
 rocks and rills, Thy woods and tem - pled hills; My heart with rap - ture thrills Like that a - bove.
 tongues a - wake; Let all that breathe par - take; Let rocks their si - lence break, The sound prolong.
 land be bright With free-dom's ho - ly light; Pro - tect us by thy might, Great God, our King!

OPENING HYMN. TUNE, AMERICA.

1. Come, thou almighty King,
 Help us thy name to sing,
 Help us to praise!
 Father all glorious,
 O'er all victorious,
 Come and reign over us,
 Ancient of days.

2. Come, holy Comforter,
 Thy sacred witness bear,
 In this glad hour:
 Thou, who almighty art,
 Now rule in every heart,
 And ne'er from us depart,
 Spirit of power.

3rd verse.

1. Trust in God, day by day; He will hear us when we pray.
 2. Je - sus hears, when we say, — Guide us gent - ly on our way.
 3. Though the storms hur - ry past, God will bring us home at last. A - men.

OUR FATHER IN HEAVEN. Opening Hymn.

H. S. P.

1. Our Fath - er in Heaven, we hallow thy name; May thy kingdom ho - ly on earth be the same;
 2. For - give our transgressions, and teach us to know That humble compassion, that par - dons each foe;

Oh! give to us dai - ly our portion of bread, For 'tis from thy bounty that all must be fed.
 Keep us from temp - ta - tion, from weakness and sin, And thine be the glo - ry, for - ev - er, A - men.

THE LORD'S PRAYER. Chant.

H. S. PERKINS

1. Our Father, who art in heaven, hallowed be thy name, Thy kingdom come, thy will be done on earth as it is in heaven.
 2. Give us this day our dai - ly bread; And forgive us our debts as we for - give our debtors.
 And lead us, not into temptation, but de - liver us from evil; For thine is the kingdom, and the power, and the } glory for - ever. A - men. A - men.

COMING HOLIDAYS.

O. SCHMIDT.

DUET. *Cheerful.*

1. The hap - py hours of school life Are speed - ing swift - ly on; The term is al - most
 2. Work on, O friends and school - mates, For toil is ev - er blest; The hard - er is the
 3. Then work with dou - ble vig or, The time will not be long; The days will soon pass

QUARTET.

end - ed, Our work will soon be done. And then for va - ca - tion, Hur -
 la - bor, The sweet - er is the rest. And then, &c.
 o - ver, So cheer the hours with song. And then, &c.

Coming Holidays. Concluded.

193

rah! hur - rah! hur - rah! And then for va - ca - tion; Hurrah! hur - rah! hur - rah!

This system contains a single line of music with a treble and bass staff. The melody is in G major (one sharp) and 2/4 time. It features a series of eighth and sixteenth notes, with some rests and a final cadence. The lyrics are written below the notes.

FULL CHORUS.

The mer - ry, mer - ry hol - i days Are draw - ing, draw - ing near; And

This system contains a single line of music with a treble and bass staff. The melody continues from the previous system. It features a series of eighth and sixteenth notes, with some rests and a final cadence. The lyrics are written below the notes.

then fare - well to books a - while; They're al - most, al - most here.

This system contains a single line of music with a treble and bass staff. The melody continues from the previous system. It features a series of eighth and sixteenth notes, with some rests and a final cadence. The lyrics are written below the notes.

ON THROUGH THE SILENCE. Or, Our Head Light.

Words and Music by A. B. BRAGDON.

Allegretto.

1. On thro' the si - lence with thun - der - ing foot - steps, On thro' the hush and the
 2. So thro' the darkness of old su - per - sti - tion; So thro' the er - rors and the
 3. God bless our na - tion! her head lights are glow - ing, Bright as the sun from the

dark - ness of night, — La bors the en - gine while stead - y be - fore her, il -
 gloom of the past, — Stead - i - ly on - ward our HEAD LIGHT is go - ing, its
 east to the west, — From the stern coast where At - lan - tic is flow - ing, Far

lum - ing the shadows, gleams clear and pure her ra - diant light; Thro' for - est and
 rays shall en - light - en and el - e - vate the world at last; The school of the
 on to the strand by the bright Pa - cif - ic's wave ca - ressed; Pro - tect and

On through the Silence. Concluded.

195

moun - tain, Past stream - let and foun - tain, Still stead - i - ly on - ward it bursts on the
 na - tion, The light and sal - va - tion, Where pierc - es its beam see! the shad - ows flee
 cher - ish, Tho' les - ser things per - ish, Take care of the school, and trust God for the

sight; Faint ap - pear; Then more near; Bright and clear, Watching hearts so glad - ly welcome its
 past; Grim and black; Fall - ing back, From the track, While up - on its foot - steps springing, God's
 rest; Watch the light; Keep it bright; Till the night, - Van - ish - ing be - fore the morning shall

bright beam ing ray, Light - ing up the gloom - y dark - ness while wait - ing the day.
 tem - ples a - rise, Point - ing up with si - lent fin - gers to rest in the skies.
 hast - en a - way, And the head light's glow be lost in the brightness of day.

To be sung joyfully.

1. Come, let us cel - e - brate the day, Let love our hearts in - spire; To us a Saviour has been born, To
 2. While shepherds watch'd their flocks by night, They saw the star of peace, And heard the an - gels sing with joy The

fill with ho - ly fire. Let earth resound, re - joice around This mer-ry Christmas morn, We'll
 song that ne'er will cease. Glo - ry to God, to men good will, Let ev' - ry mor-tal sing, For

raise our voice and all rejoice, The Saviour, Christ is born. The Christmas bells are ringing in The
 Christ the Sa - viour now is born, The news the an - gels bring. Fear not, the Saviour said to them, I

day when Christ was born, And children's voices sweetly tuned, To welcome Christmas morn.
bring to thee great joy, For Christ the Saviour now is born, There's peace without alloy.

CHORUS.

Let earth re-sound, re-joyce a-round, This merry Christmas morn, We'll raise our voice and

Amen to be sung after the last verse.

all re-joyce, The Sa-viour, Christ is born. A-men.

Moderato.

1. The wild birds war - ble the sil - ver - y rills, Sing cheer - i - ly round the
 2. The clock still ticks on the old par - lor wall, Re - cord - ing the pass - ing
 3. Oh moth - er dear, I can see thy form now As oft in the ea - sy

spot;
 hours;
 chair;
 And the peace - ful shade of the pur - ple hills, Falls
 And the pet ge - ra - ni - um grows as tall, With
 With the sun - set rest - ing up - on thy brow, That

Old house far away. Continued.

dim on my moth - er's cot; Its win - dows are small and its
 bril liant and scar - let flowers; The co - zy straw chair by the
 once was so smooth and fair; Her white crimped bor - der as

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains the melody with lyrics underneath. The middle staff is a bass clef with a key signature of one flat, providing harmonic support. The bottom staff is a bass clef with a key signature of one flat, providing further harmonic support. The lyrics are: "dim on my moth - er's cot; Its win - dows are small and its bril liant and scar - let flowers; The co - zy straw chair by the once was so smooth and fair; Her white crimped bor - der as".

thatch dear is old low, And its an - cient old walls are gray,
 pure as hearth, Where my moth - er sat knit - ting all day,
 snow, And her hair once so dark, now gray,

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat. It contains the melody with lyrics underneath. The middle staff is a bass clef with a key signature of one flat, providing harmonic support. The bottom staff is a bass clef with a key signature of one flat, providing further harmonic support. The lyrics are: "thatch dear is old low, And its an - cient old walls are gray, pure as hearth, Where my moth - er sat knit - ting all day, snow, And her hair once so dark, now gray,".

CHORUS. rit.

O, I see it, I love it wher - e'er I go, That old house far a - way;

a tempo.

O, I see it, I love it wher - e'er I go, That old house far a - way.

3. Oh, mother dear, I can see thy form now,
 As oft in the easy chair;
 With the sunset resting upon thy brow,
 That once was so smooth and fair;
 Her white, crimped border, as pure as snow,
 And her hair once so dark, now gray.
 CHORUS—O, I see it, &c.

4. Not all the treasures the world can afford,
 The riches of land and sea;—
 Nor the busy cares of the restless world,
 Can blot from my memory,—
 The roof that once sheltered each dear, dear head,
 And the humble, quaint floor of clay;—
 CHORUS.—O, I see it, &c.

STEADY ON THE RIGHT. Marching Song.

C. A. WHITE. 201

In march time.

1. Come boys, come with fife and drum, oh don't we look gay dress'd in battle 'ray; Bran new hat and coat of blue, I'm a soldier, so are you.
 чо. Ha ha ha, Ha ha ha, Don't we look gay dress'd in battle 'ray. Ha ha ha, Ha ha ha, I'm a sol - dier, of the day.

2. Stand up straight with toes turned out, Steady on the right, what are you about; If a soldier you would be, just for once now look at me.
 чо. Ha ha ha, Ha ha ha, Just for once now look at me, Ha ha ha, Ha ha ha, If you would a soldier be.

3. Billy Dodd, what ails you now, You act as green as a yearling cow. Knees are knock'd, your eyes they squint, Stand up or I'll peck your flint.
 чо. Ha ha ha, Ha ha ha, Just for once now look at me. Ha ha ha, Ha ha ha, If you would a soldier be.

MARCHING CHORUS.

On the grand pa - rage, on the grand pa - rage, Forward march, my boys, of du - ty not a - fraid,

On the grand pa - rage, on the grand pa - rage, For - ward march, my boys, of du - ty not a - fraid.

GRANDPA'S BIRTHDAY. (Operetta.)

CHARACTERS.

GRANDPA, LITTLE MAUD, ALICE AND CLARA.

Three other characters are introduced, but their parts can be taken by these four.

[Parlor-scene, with an old arm-chair.]

ARGUMENT.

Enter *Grandpa* with *Little Maud* in his arms, or upon his shoulders, with as many other children clinging to his hands, arms and coat as possible. As *Grandpa* runs upon the stage in the midst of the children, (bent with age and with tottering steps,) the children sing the chorus, "Grandpa's birthday's come again," etc. As soon as they all get upon the stage, the children join hands and form a circle, with *Grandpa* in the centre, who takes *Little Maud* from his shoulders and dances around in the centre of the ring. After the chorus is finished, *Grandpa* goes to the front of the stage and sings his song. After he has finished it, the unison chorus is again taken up, the ring is again formed, with *Grandpa* and *Little Maud* in the centre, as before. *Grandpa* makes believe trying to get out of the circle by breaking through, but does not succeed until the chorus is finished.

The trio, *Grandpa*, Alice, and Clara, lead *Grandpa* to the front. In singing the chorus, — "Yes, we will crown him," — the singers come forward toward *Grandpa*, and after the chorus, fall back to the rear of the stage. The chorus, — "Bring the flowers," — follows. *Grandpa* is hastily seated in the old arm-chair, after which, while still singing the chorus, the singers leave the stage in search of flowers. After they go off, the chorus dies away, as if in the distance. They return laden with flowers, — a wreath, etc., — singing the "Coronation Chorus," — "We have brought the prettiest flowers," etc. They swing the flowers to the right and left, keeping time with the music, and march around *Grandpa* in a circle. Then one of the smallest children places the crown of flowers upon *Grandpa's* head. As soon as the crown is placed upon his head, all the children kneel. *Grandpa* rises, bows and sits down; the children rise. *Little Maud* comes upon the stage with both hands full of flowers. She gives them to *Grandpa*, climbs up in his lap, and goes to sleep. Then is heard the invisible chorus, sung by adults. (If no adults can be found to sing this chorus, some of the children can quietly leave the stage, as soon as the "Coronation Chorus" is finished.) During this invisible chorus, all upon the stage should remain as they are, — forming a tableau. Then follows the duett, — "Arise from thy dreaming." (Sung by *Lillie* and *Eva*, or Alice and Clara.) *Grandpa* rises, holding *Little Maud* by the hand. Then comes the chorus, — "Come while the daylight is gleaming." The singers advance toward the front in a semi-circle, — the soloists and *Grandpa* in the centre. (*Grandpa* may wear the wreath, or leave it in the arm-chair, as he may choose.) *Grandpa* sings, — "My children, I must say, 'Good Night.'" While singing the "good night" at the end of *Grandpa's* song, the singers range themselves on one side of the stage, and *Grandpa* on the other, as if retiring from the stage. As *Little Claude* comes to the front, kneels and sings his evening song, *Grandpa* comes near, standing, apparently, in deep thought. After finishing the evening song, and while saying "good night," the children slowly leave the stage on one side, while *Grandpa* goes in the opposite direction as far as the side of the stage, where he watches the children as they go off. *Little Maud* should be the last to go. When nearly off the stage, she turns around and meets *Grandpa's* eye, and rushes back to kiss him one more "good night." *Grandpa*, seeing *Little Maud* returning, falls on his knees and clasps her in his arms. Curtain falls.

N. B. In case of an encore, repeat the second verse of *Little Claude's* evening song. By substituting a lady for *Grandpa*, the operetta may be performed as "GRANDMA'S BIRTHDAY."

GRANDPA'S BIRTHDAY.

OPERETTA.

Can be performed by four singers.

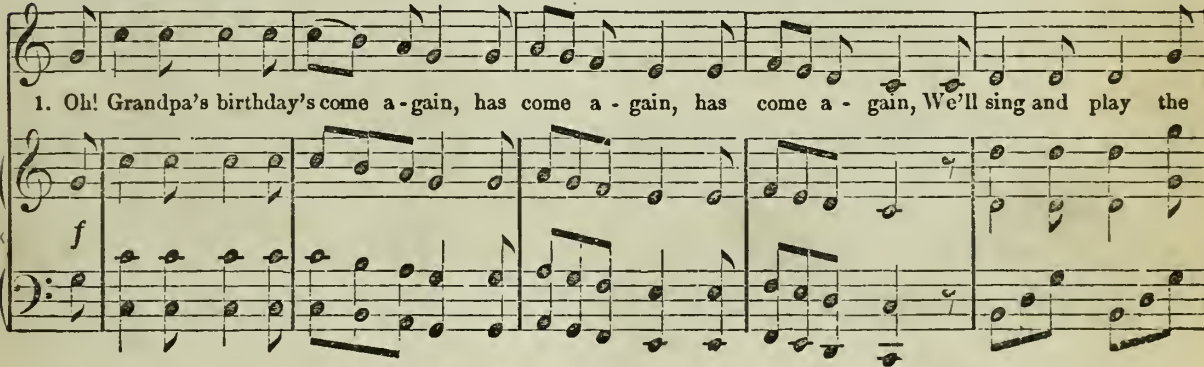
Written by DEXTER SMITH. Arranged for Piano-forte by WM. GOOCH. Composed by C. A. WHITE.

Introduction.

Allegretto.



UNISON CHORUS.



1. Oh! Grandpa's birthday's come a - gain, has come a - gain, has come a - gain, We'll sing and play the

Grandpa's Birthday.

hours a-way, Come join our glad re - frain. Oh! how fast you run, To -

The first system of the musical score for 'Grandpa's Birthday'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, with a melody that starts on G4 and ends on G5. The piano accompaniment is in G major, 4/4 time, with a bass line that starts on G2 and ends on G3. The piano part features a melody in the right hand and a bass line in the left hand. The tempo is marked 'mp' (moderato piano).

- day He's eight - y - one, He's eight - y - one, so full of fun, To-day He's eight - y -

cres - - cen - - do.

The second system of the musical score. It continues the vocal and piano parts. The vocal line has a melody that starts on G4 and ends on G5. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The tempo is marked 'cres' (crescendo).

Grandpa's Birthday.

205

one. ha! ha! ha! ha! Grandpa's eight - y - one to - night, He seems so young and

The first system of the musical score for 'Grandpa's Birthday' features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'one.', followed by four eighth notes 'ha! ha! ha! ha!'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking 'f' (forte) appears in the piano part.

** Part of the voices sing the lower notes.*

steps so light; Tho' he's get - ting old you see, His heart is filled with joy and glee; He

The second system continues the musical score. The vocal melody and piano accompaniment follow the same format as the first system. The lyrics 'steps so light; Tho' he's get - ting old you see, His heart is filled with joy and glee; He' are written below the vocal staff. The piano part continues with chords and a bass line.

Grandpa's Birthday.

used to sing in days gone by, Oh Grand - pa sing, yes, try. Come

Grand - pa sing a song, Yes, Grand - pa sing a song, a song.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand brace on the left. The music is in 4/4 time. The first system contains the first line of the song, and the second system contains the second line. The lyrics are written below the voice staff. The piano part provides a harmonic accompaniment with chords and moving lines in both hands.

Grandpa's Birthday.

GRANDPA'S SONG.

A little slower.

1. Well, my chil - dren, I will sing the pret - ti - est Song I know, A - bout the days of
2. Girls then used to weave and spin, and not to fash - ions run; And lit - tle boys were

The first system of the musical score is written in 6/8 time. It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass). The melody consists of eighth and sixteenth notes, with some rests. The piano accompaniment uses a simple harmonic pattern with eighth notes in the right hand and dotted half notes in the left hand.

eighteen twelve, some six - ty years a - go, When peo - ple went to church all day, but
not young men till they were twen - ty one. But I'll not sing of by - gone days your

The second system continues the musical score. The vocal melody and piano accompaniment follow the same patterns as the first system. The lyrics are split across two lines, with the first line ending at a comma and the second line starting with a lowercase letter. The piano accompaniment continues with the same harmonic pattern.

Grandpa's Birthday.

not to make a show, I of - ten sigh for good old days, Some six - ty years a -
pleas-ure now to dim, Your grandpa'll be as kind to you as you have been to

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, treble and bass, with a grand brace on the left. The music is in 4/4 time. The vocal melody begins with a quarter note, followed by eighth notes, and then a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

go.
him.

The second system continues the musical score. The vocal line has a rest for four measures, indicated by a horizontal line with a fermata. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a double bar line and repeat dots.

Grandpa's Birthday.

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Tempo primo. UNISON CHORUS.

Oh Grandpa's birth-day's come a - gain, has come a - gain, has come a - gain; We'll sing and play the

f

This system contains the first two staves of the musical score. The top staff is a vocal line with a treble clef, and the bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The piano part begins with a forte (*f*) dynamic. The lyrics are written below the vocal staff.

hours a - way, Come join our glad re - frain. And now what shall we do, We'll

This system contains the next two staves of the musical score. The vocal line continues with the lyrics "hours a - way, Come join our glad re - frain. And now what shall we do, We'll". The piano accompaniment continues with chords and moving lines in both hands.

Grandpa's Birthday.

do as Grandma said. We'll weave a crown of flowers to - day and place it on his

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major, featuring eighth and quarter notes. The middle and bottom staves form a piano accompaniment, with the middle staff using chords and the bottom staff providing a simple bass line. The lyrics are written below the top staff.

head, And place it on his head; and place it on his head, his head.

The second system of the musical score also consists of three staves, continuing the melody and piano accompaniment from the first system. The lyrics are written below the top staff, with some words aligned under specific notes. The system concludes with a double bar line.

Grandpa's Birthday.

21

Andante Moderato.

A piano introduction in 4/4 time, marked *Andante Moderato*. The music is in G major, indicated by one sharp (F#). The right hand plays a melody of eighth and quarter notes, while the left hand provides a bass line with eighth notes. A piano dynamic marking (*p*) is present at the beginning.

TRIO, for Soprano, Alto, Tenor, or Baritone.

SOPRANO.

The soprano vocal line is written on a single staff in common time (C). It features a melody with eighth and quarter notes, some with ties. The lyrics are written below the staff.

1. Come where the wild flowers bloom, Down in the gras - sy dell,
2. Flow - ers from field and glade, Bloom - ing in beau - ty sweet,

ALTO.

The alto and tenor vocal lines are written on two staves. The alto line is on the upper staff, and the tenor line is on the lower staff. Both lines feature a melody with eighth and quarter notes, some with ties. The lyrics are written below the tenor staff.

TENOR.

Grandpa's Birthday.

Where ro - ses yield per - fume, The spot that we loved so well.
Grand - pa shall be ar - rayed, In ro - ses from head to feet.

The first system of the musical score consists of a vocal melody and a piano accompaniment. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, treble and bass, with a grand staff bracket. The music is in 4/4 time and features a simple, nostalgic melody.

There where the birds so sweet-ly sing, At dawn of sum - mer day,
And though the flowers we bring to - day, Shall fade ere mor - row's dawn,

The second system continues the musical score. It follows the same format as the first, with a vocal melody and piano accompaniment. The piano part includes some chromatic movement in the bass line, particularly in the second measure of the second system.

Grandpa's Birthday.

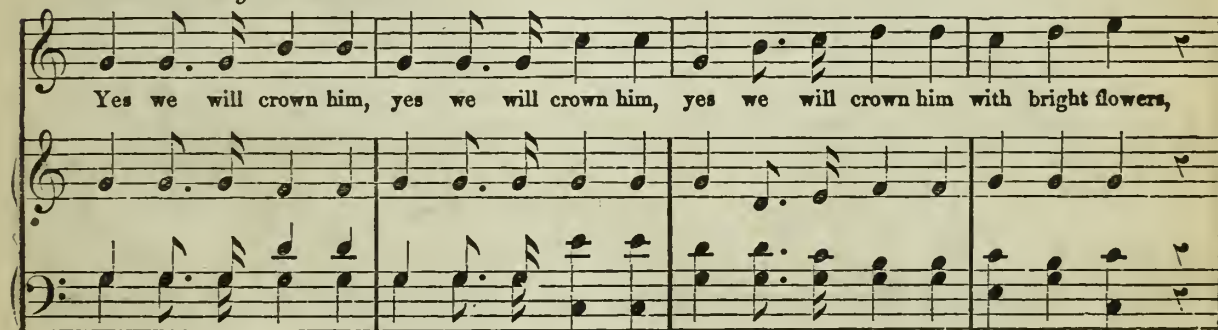
213



There shall our voices ring, Weaving our wreath today.
There shall be no decay, In love till life is gone.

The musical score consists of two systems. The first system has a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass). The second system continues the same parts. The key signature has one sharp (F#), and the time signature is 4/4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

CHORUS. *Allegro Moderato.*



Yes we will crown him, yes we will crown him, yes we will crown him with bright flowers,

The chorus is written on two systems. It features a vocal line on a single staff and a piano accompaniment on a grand staff. The tempo is marked 'Allegro Moderato'. The piano accompaniment has a rhythmic pattern of eighth and sixteenth notes in the bass and chords in the treble.

Grandpa's Birthday.

2d time end.

Yes we will crown him, yes we will crown him, Give him a birthday crown.

Andante moderato.

3

CHORUS. *Allegro.*

"Bring the Flowers."

Bring the flowers, Bring the flowers, Wet with dew and morn-ing showers, Bring the flowers,

Grandpa's Birthday.

215

Laughing.

Bring the flowers, Wet with dew and morn-ing showers. Ha, ha, ha, ha, ha, ha,

Dripping wet with morn-ing showers, Ha, ha, ha, Ha ha, ha,

The musical score is written for voice and piano. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into two systems. The first system contains the first line of lyrics, and the second system contains the second line. The piano part features a simple harmonic accompaniment with chords and moving lines in both hands.

Grandpa's Birthday.

Drip - ping wet with morn - ing showers, Bring the flowers, bring the flowers, Wet with dew and
8va

The first system of the musical score for 'Grandpa's Birthday'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are 'Drip - ping wet with morn - ing showers, Bring the flowers, bring the flowers, Wet with dew and'. The piano accompaniment is written on two staves (treble and bass clefs). The melody is simple and repetitive, with a wavy line indicating an octave change for the vocal line.

pp Rit. *Very piano.*

morning showers, Bring the flowers, bring the flowers, Wet with dew and morn - ing showers.

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line starts with the lyrics 'morning showers, Bring the flowers, bring the flowers, Wet with dew and morn - ing showers.' The piano accompaniment continues with the same simple melody. The system is marked with 'pp Rit.' (pianissimo, Ritardando) and 'Very piano.' (Pianissimo). The system ends with a double bar line and a repeat sign.

Grandpa's Birthday.

217

Additional verse to preceding Chorus.

- 2 To the woods we will go,
And some flowers we will bring,
To the woods we will go,
And we'll crown our Grandpa king;
Ha, ha, ha, what delight,
We'll return again tonight.
Ha, ha, ha, we will sing,
And we'll crown our Grandpa king,
Ha, ha, ha, we will sing,
And we'll crown our Grandpa king,
Ha, ha, ha, we will sing,
And we'll crown our Grandpa king.

Chorus leave the stage during the above stanza ; little Maud, little May and Grandpa remain.

Maud. — Grandpa, do you remember when you was a little boy?

Grandpa. — O, yes, my dear, but it was a long time ago.

May. — When you was a little boy did you have a Grandpa?

Grandpa. — Yes, little May.

May. — Did he ever have a birthday?

Maud. — Why, May, of course his Grandpa had a birthday ; every body has birthdays ; didn't you know that?

Grandpa. — Yes, children, every body has birthdays, but all Grandpas don't have dear little children come on their birthdays to make them happy, to sing to them, and bring them flowers.

Maud. — Do you think it is nice, Grandpa?

May. — I think it is nice too, Grandpa ; I wish you had a birthday every day.

Grandpa. — My dear little May, it will be a long year before Grandpa will have another birthday, and perhaps he will never have another. But come, let us take a walk in the garden and not talk about this any more. (*Exeunt.*)

WOOD SCENE. *Chorus on their way to the woods enter from L. and countermarch and exeunt R. during the following chorus.*

Grandpa's Birthday.

"COME TO THE MOUNTAIN." Words from "The Triad."

W. F. HEATH.

March, tempo.

1. Come to the mountain! Wood-land and foun-tain Join in call-ing us a-way;
 2. Beau-ti-ful flow-ers, In leaf-y bow-ers, Wait our com-ing now to greet;

Birds in gay cho-rus, Now sing-ing o'er us, Fill with mel-o-dy the day.
 O'er hill and mead-ow, Through sun and shad-ow, Haste we now with fly-ing feet.

FINE.

Haste we now then, one and all, Haste we to the wood-bird's call; Haste we now, one and all,

Grandpa's Birthday.

219

D.C.

to the wood - bird's call, Haste..... to the mer - ry call.
to the wood - bird's call. Haste we to the wood - bird's mer - ry, mer - ry, mer - ry call.

FLOWER CHORUS:

W. F. HEATH.

We will gath - er flowers, The fair - est we can find, And in - to a crown For

1st time.

2d time.

Fine.

Grand - pa shall be twined, Grand - pa shall be twined.

D.C.

Grandpa's Birthday.

Recitative.

D.C.
"We will gather."
once or twice.

Solo. Who shall make the crown? **Cho.** Lyda shall make the crown, and we will bring the flowers.

Solo. I have found a dai - sy, **Cho.** O weave it in the crown. **Solo.** I have found a vio - let, **Cho.** O
Solo. I have found a buttercup, **Cho.** O weave it in the crown. **Solo.** I have found a li - ly, **Cho.** O

D.C.
"We will gather."

Recitative.

Tableau.

weave it in the crown. **D.C.** *Lyda.* See, the crown is done. **Cho.** The crown is done.

Curtain.

During chorus
Lyda sits down and
begins arranging the
flowers which are
brought to her by
Chorus, and so con-
tinues until crown
is done.

Grandpa's Birthday.

221

CORONATION CHORUS.

1. We have brought the prettiest flowers, That grow in field or dell; We have found the
 3. Now let's place up - on his head, Our off-'ring pure and sweet; Maud shall spread a

p *mf* *p*

blue-eyed vio - let, rose, and sweet hare - bell, Dai - sies twined with eg - lan - tine, And
 pret - ty path Of ros - es at his feet. Now grand - pa, hold up your head, As

mf

Grandpa's Birthday.

clo - ver buds so gay, No fair - er gar - land e'er was seen, than we have twined to - day.
proud as a - ny king, And join your hap - py sub - jects now, as we our off - rings bring.

cres. *mf* *f*

The musical score for 'Grandpa's Birthday' features a vocal melody and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The score includes dynamic markings: *cres.* (crescendo), *mf* (mezzo-forte), and *f* (forte). The lyrics are written below the vocal line.

LITTLE MAUD'S SONG.

Allegro moderato con expression.

Grand - pa take these flowers, They are for you to

p

The musical score for 'Little Maud's Song' is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody in treble clef and a piano accompaniment in grand staff. The piano part begins with a piano (*p*) dynamic. The lyrics are written below the vocal line.

Grandpa's Birthday.

223

keep; Now Grand-pa, take me in your arms, I want to go to sleep,

.... I want to go to sleep, I want to go to sleep. She

rit.

Grandpa's Birthday.

f Tempo. CHORUS.

Musical score for the chorus of "Grandpa's Birthday". The score is written for Soprano, Alto, Tenor & Bass, and Piano. The Soprano part has the lyrics: "goes to sleep in grand - pa's arms, To sleep in grand - pa's arms." The Alto part has the lyrics: "goes to sleep in grand - pa's arms, To sleep in grand - pa's arms." The Tenor & Bass part has the lyrics: "goes to sleep in grand - pa's arms, To sleep in grand - pa's arms." The Piano part is marked *f* and *Sym.* (Symphony). The score is in 2/4 time and features a key signature of one flat (B-flat).

SOPRANO.
goes to sleep in grand - pa's arms, To sleep in grand - pa's arms.

ALTO.
goes to sleep in grand - pa's arms, To sleep in grand - pa's arms.

f
TENOR & BASS.
goes to sleep in grand - pa's arms, To sleep in grand - pa's arms.

f Sym.

Piano accompaniment for the chorus of "Grandpa's Birthday". The score is written for the right and left hands of the piano. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The score is in 2/4 time and features a key signature of one flat (B-flat).

Grandpa's Birthday.

225

INVISIBLE CHORUS. for adults.

Andante moderato.

SOPRANO.

ALTO.

1. The old man said, as the tide swept by, "O give me youth, I can-not die." The
2. His step grew weak, and his eye grew dim, But death no mer-cy had for him. Tho'

TFNOR.

BASS.

tide swept by, and the old man cried: "I will not die, from death I'll hide." The tide swept on, and the
life was sweet, and his friends more dear, He would not stay for-ev-er here. Tho' life was sweet, and friends

Grandpa's Birthday.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the treble clef, with piano accompaniment in both treble and bass clefs. The lyrics are written below the vocal line.

old man cried: "Why come so fast? I must from thee hide. Time, time," the
friends were dear, He would - not stay For - ev - er here. "Time," &c.

old man cried. "Time, time," the old man cried.

Grandpa's Birthday.

227

Allegretto.

A musical score for a piece titled "Grandpa's Birthday." The tempo is marked "Allegretto." The score is in 2/4 time and B-flat major. It consists of three staves. The top staff is a single melodic line with rests. The middle staff is a piano accompaniment with chords and some eighth-note patterns. The bottom staff is a piano accompaniment with a steady eighth-note bass line. The piece ends with a double bar line and a repeat sign.

Sym.

A -

DUET, "Arouse from thy dreaming."

A musical score for a duet titled "Arouse from thy dreaming." The score is in 2/4 time and B-flat major. It consists of three staves. The top staff is a single melodic line with lyrics. The middle staff is a piano accompaniment with chords and some eighth-note patterns. The bottom staff is a piano accompaniment with a steady eighth-note bass line. The piece ends with a double bar line and a repeat sign.

- rouse from thy dream-ing, for day - light has fled: The bee's left the rose and

Grandpa's Birthday.

gone to his bed. The night-birds are sing - ing on ev' - ry bush and brake, —

The first system of the musical score for 'Grandpa's Birthday'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are 'gone to his bed. The night-birds are sing - ing on ev' - ry bush and brake, —'. The piano accompaniment is written on two staves (treble and bass clefs) and features a steady, rhythmic pattern of chords and single notes.

ALTO.
Come, from thy dream - ing, a - wake..... A - rouse from thy dream - ing, and

The second system of the musical score. It begins with the vocal line starting on a new staff, marked 'ALTO.' in the right margin. The lyrics are 'Come, from thy dream - ing, a - wake..... A - rouse from thy dream - ing, and'. The piano accompaniment continues on the same two staves as in the first system, maintaining the same rhythmic and harmonic structure.

Grandpa's Birthday.

229

SOPRANO.

ALTO.

bliss - ful re - pose; Yes, for the day now faint - ly grows. The

This musical system features a Soprano vocal line and an Alto vocal line, both in treble clef with a key signature of one flat. The lyrics are written below the vocal staves. The piano accompaniment is shown in grand staff notation (treble and bass clefs) below the vocal staves.

SOPRANO.

blue-birds and rob - ins are now in their nest, The night - birds will sing them

This musical system continues the song with a Soprano vocal line in treble clef. The lyrics are written below the vocal staff. The piano accompaniment continues in grand staff notation below the vocal staff.

Grandpa's Birthday.

DUETT.

both soon to rest,..... The blue bird and rob-in are now in their nest, The

The first system of the musical score for 'Grandpa's Birthday' features a duet for two voices and piano accompaniment. The vocal parts are written on two staves in G major (one sharp) and 4/4 time. The lyrics are 'both soon to rest,..... The blue bird and rob-in are now in their nest, The'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line.

night birds will sing them both soon to rest, The night birds will sing them

The second system of the musical score continues the duet and piano accompaniment. The vocal parts have the lyrics 'night birds will sing them both soon to rest, The night birds will sing them'. The piano accompaniment continues with the same harmonic structure as the first system.

Grandpa's Birthday.

231

soon to their rest. Come now a - wake, A - wake, a - wake, a - wake, a -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics underneath. The middle and bottom staves are piano accompaniment. The music is in 4/4 time. The first measure of the vocal line has a rest for the first half, then the lyrics 'soon to their rest.' The second measure has the lyrics 'Come now a - wake, A - wake, a - wake, a - wake, a -'.

ad lib.

- wake, A - wake, a-wake, a - wake, a - wake, A - - - wake.....

The second system of the musical score also consists of three staves. The top staff continues the vocal line with the lyrics '- wake, A - wake, a-wake, a - wake, a - wake, A - - - wake.....'. The middle and bottom staves continue the piano accompaniment. The music ends with a double bar line. The piano part features a rising melodic line in the right hand towards the end of the system.

Grandpa's Birthday.

CHORUS. "O come while the daylight is gleaming."

Allegro Scherzando.

SOPRANO and ALTO.



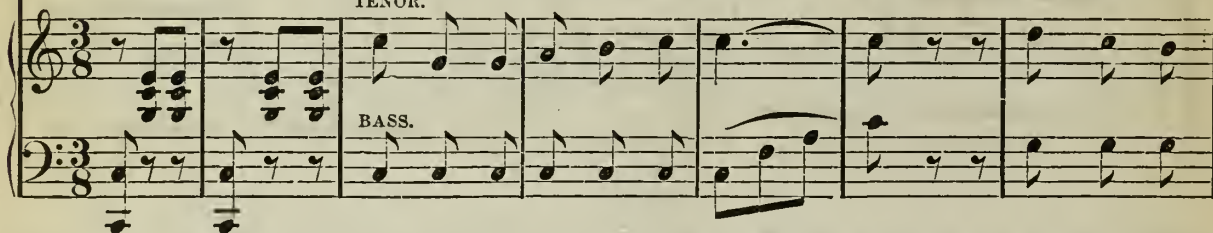
1. Come while the daylight is gleam - ing.

Come while the

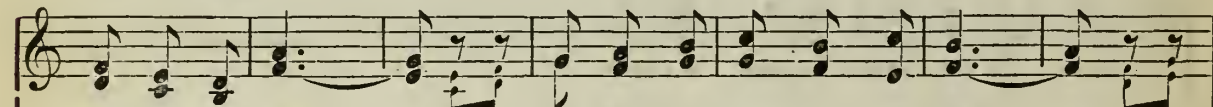
2. Down in the home of the Ro - ses,

Down where the

TENOR.



BASS.



stars are now dream - ing,

Come while our Grand - pa is near us,

song-bird re - po - ses

With the bright blue sky a - bove us,



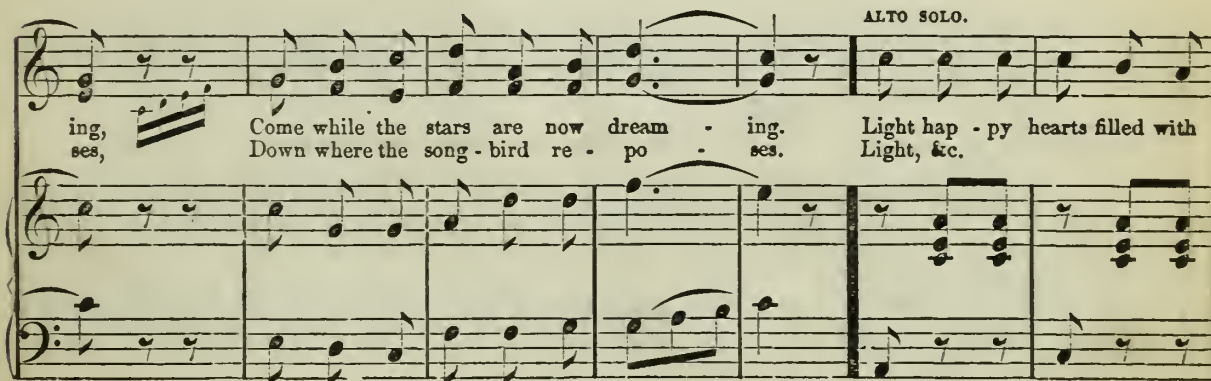
Grandpa's Birthday.

233



With his sweetsmile he will cheer us, Come while the day-light is gleam ---
 With all the kind friends who love us, Down in the home of the ro-----

ALTO SOLO.



ing, ses, Come while the stars are now dream - ing. Light hap - py hearts filled with
 Down where the song - bird re - po - ses. Light, &c.

Grandpa's Birthday.

Rit. CHORUS. *Tempo.*

glad . . . ness, Why should they ev - er know sad . . . ness. Oh come while the

day-light is gleam - ing, Come while the stars are now dream - - ing.

Grandpa's Birthday.

235

GRANDPA'S GOOD NIGHT SONG.

Andante.

My

f

chil-dren, I must say good night; Re-mem-ber grand-pa's love; And should we nev-er

Grandpa's Birthday.

meet on earth, We all shall meet a - bove. For I am old and fee - ble now; I

soon must pass a - way; The an - gels whis - per there is rest, With God there is end-less

Grandpa's Birthday.

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day. Now children, Grandpa loves you all, He loves to hear you sing; For

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with the lyrics 'day. Now children, Grandpa loves you all, He loves to hear you sing; For'. The piano accompaniment consists of chords and moving lines in both hands.

gol - den mem' - ries of the past, 'Twill sweet-ly, sweet-ly to me bring.

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line lyrics are 'gol - den mem' - ries of the past, 'Twill sweet-ly, sweet-ly to me bring.'. The piano accompaniment continues with similar harmonic support.

Grandpa's Birthday

CHORUS. GRANDPA. CHORUS

Grandpa, we hope you will live ma - ny years. Yes, yes, my children, so dry your tears. Now let us sing of the

TENOR.

BASS.

GRANDPA. CHORUS. *Ad lib.*

an - gels bright, Then, children dear, I must say good night, Good night, good night, good, .. good night.

Grandpa's Birthday.

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FINALE. Little Claude's Song.

Andante con espressione.

1. Oh!
2. Oh!

bir - - - die I am tired now, I do not care to hear you sing; You've
sis - - - ter, what did mother say, When she was call'd from earth a - way! She

Grandpa's Birthday.

sung your hap-py song all day, Now put your head beneath your wing; I'm
told me al-ways to be good, And nev - er nev-er go a - stray; I

ritard. *tempo.*

sleep - y too as I can be, And sis - ter, when my pray'r is said, I
can't for-get the day she died, She placed her hand up-on my head, She

Grandpa's Birthday.

241

want to lay me down to rest, So put me in my lit-tle bed.
 whis - per'd soft-ly, "keep my child," And then they told me she was dead.

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part consists of a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand. The lyrics are written below the vocal staff.

CHORUS.

SOPRANO & ALTO.

Come sis - ter come, kiss me good night, For I my eve - ning prayer have said, I'm

The chorus section begins with a new system. It includes parts for Soprano & Alto, Tenor, and Bass. The Soprano & Alto part is on a single staff, while the Tenor and Bass parts are on two staves. The piano accompaniment continues on two staves. The lyrics are written below the vocal staves. The tempo and key signature remain the same as the first system.

Grandpa's Birthday.

tired now, and sleep - y too, Come put me in my lit - tle bed.

This musical score is for the song "Grandpa's Birthday." It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "tired now, and sleep - y too, Come put me in my lit - tle bed."

CHORUS, in unison, kneeling.

"BONNIE DOON."

May He who loves the lit - tle ones, Watch o'er us as we now shall part, And

This musical score is for the chorus of "Bonnie Doon." It is marked "CHORUS, in unison, kneeling." and "BONNIE DOON." The key signature is one sharp (F#), and the time signature is 6/8. The lyrics are: "May He who loves the lit - tle ones, Watch o'er us as we now shall part, And"

Grandpa's Birthday.

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grant that in a fair - er home, Grand - pa may clasp us to his heart.

rit.

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one sharp (F#). The vocal line contains the lyrics "grant that in a fair - er home, Grand - pa may clasp us to his heart." and ends with a "rit." (ritardando) marking. The piano accompaniment provides a harmonic foundation with chords and single notes.

Good night, Good night, Good..... Good

The second system continues the musical score. The vocal line features the lyrics "Good night, Good night, Good..... Good" with a long note on "Good.....". The piano accompaniment continues with chords and single notes, maintaining the harmonic structure established in the first system.

Grandpa's Birthday.

ad lib.

night. Good night, Good night.

ECHO. *pp*

CURTAIN FALLS.

ECHO. *ppp* SLOW. *ritard.*

☞ If encored sing second verse of the good night song.

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First Book.

BOSTON:

Published by WHITE, SMITH & CO., 516 Washington St.

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